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VOLUME SIX  
NUMBER TWO

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PUBLISHED QUARTERLY BY THE  
MUSEUM OF THE AMERICAN INDIAN,  
HEYE FOUNDATION

BROADWAY AT 155TH STREET, NEW YORK



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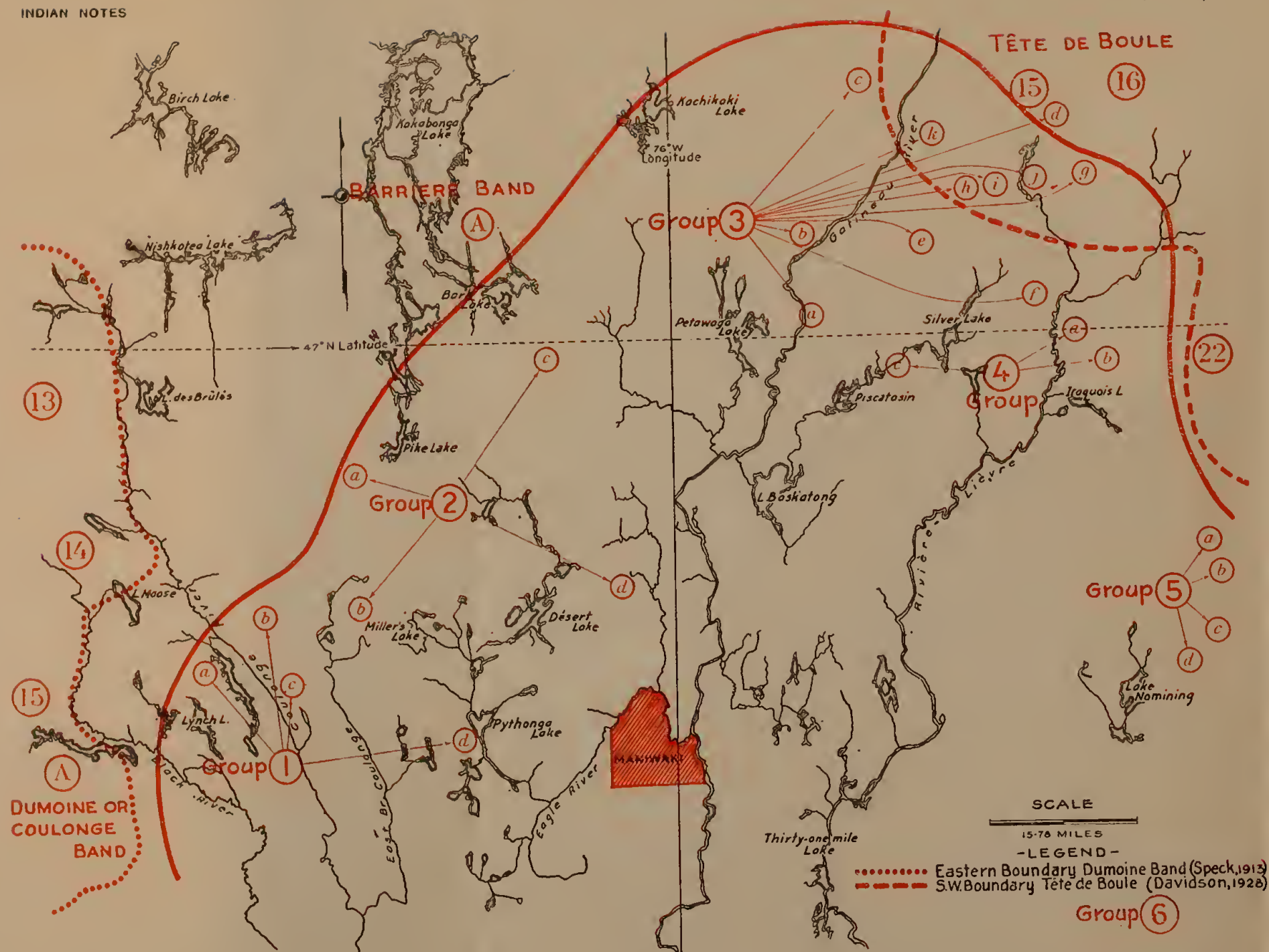
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MAP SHOWING LOCATION OF THE RIVER DESERT (MANIWAKI) ALGONQUIN AND NEIGHBORING BANDS, TETES DE BOULE, BARRIÈRE, AND GRAND LAKE VICTORIA BANDS, PROVINCE OF QUEBEC, IN 1927-28.

From Gatineau and Nipissing Sheets, Nos. 9 and 10, Topographical Maps, Natural Resources, Intelligence Service, Ottawa.

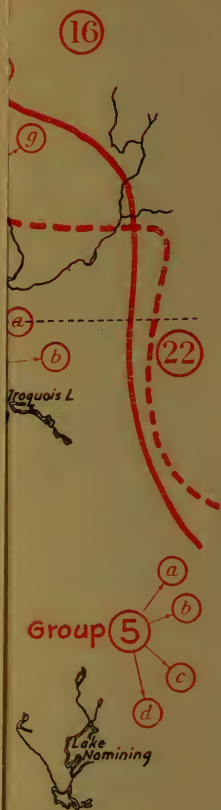
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y Dumoine Band (Speck, 1913)

de Boule (Davidson, 1926)

Group 6

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KE VICTORIA

ources, Intelligence





# INDIAN NOTES

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No. 2

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## BOUNDARIES AND HUNTING GROUPS OF THE RIVER DESERT ALGONQUIN

FRANK G. SPECK

THE FOLLOWING paper is a contribution to our knowledge of the territorial distribution of a band of northern Algonkians, the Algonquin of River Desert, Quebec, sometimes also known as the Maniwaki band—one much affected, and that detrimentally, by social and economic Europeanization. I need scarcely add that the information provided fills a gap in the plotted habitat of the Algonkians of Quebec and Ontario, touching the hitherto unmarked and unrecorded location of groups of hunters lying between the territories of the Têtes de Boule and Grand Lake Victoria Indians as outlined and published by Davidson,<sup>1</sup> and those

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<sup>1</sup> Davidson, D. S., Notes on Tête de Boule Ethnology, *Amer. Anthr.*, N.S., vol. 30, no. 1, 1928; and Family

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of the Algonquin of the Dumoine and Temiskaming bands published in 1915 by myself.<sup>2</sup> Some information is also offered on former forest occupancy of the Algonquin of River Desert before the removal of the band from Lake of Two Mountains to its present situation, together with notes on other topics in the life of the group in 1923 and 1927.<sup>3</sup>

During three recent visits to the band (1927, '28, '29) the data here presented were worked out with the generously rendered assistance of Mons. E. S. Gauthier, Dominion Indian Agent for the band, and that of Rev. Père F. X. Fafard, O. M. I., whose knowledge of the Algonquin language has been of much value in analyzing the native names and terms. Of much importance was the aid given by many of the hunters themselves regarding their locations, during their assembly in council on the reserve, January 5, 1929, when the numbers on the map (pl. 1) were checked.

The Indians now comprising the River Desert

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Hunting Territories of the Grand Lake Victoria Indians, *Twenty-second Intern. Cong. Americanists*, Rome, 1927.

<sup>2</sup> Speck, F. G., *Family Hunting Territories and Social Life of Various Algonkian Bands of the Ottawa Valley*, *Geol. Surv. Canada, Dept. of Mines, Mem. 70*, Ottawa, 1915.

<sup>3</sup> Speck, F. G., *Algonkian Influence on Iroquois Social Organization*, *Amer. Anthr.*, N.S., vol. 25, no. 2, 1923.



FIG. 23.—Gatineau river and forest from the air. Territory of the River Desert band of Algonquin. (Photograph by courtesy of Mr. F. Harris, International Paper Company.)

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bands are the collected débris of the Algonquin proper who, by the clear evidences of tradition and history, resided until about 1850 on lower Ottawa river and north of the St. Lawrence eastward to and beyond Montreal. In the general dispersion of the historically famous Algonquin nation, much confusion has been left behind as to how far eastward and southward this people extended at the time of the arrival of the first Europeans. And next we are left in ignorance, so far as recorded facts are concerned, as to where they fled as the Ottawa and St. Lawrence valley country became embroiled in the conflicts between the French and Iroquois, and later became colonized by settlers. Contemporary French records are replete with tribal names assigned to Algonquin groups in the area concerned. Some of these names may be traced among existing Algonquin bands, others seem still to remain inscrutable puzzles. An especial difficulty arises when the attempt is made to affiliate them, in respect to their culture properties, with adjoining bands and nations lying to the north and east.

We may assume on reasonable grounds that the Algonquin, at the opening of the colonial period, early in the seventeenth century, were in possession of territory north of the Ottawa,—

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perhaps also south of it,<sup>4</sup>—east of the region occupied by the Huron and north of the vanguard of the Iroquois. (Characteristic views of the forests of this region are presented in figs. 23 and 24.) This would place them in a position where early contacts would have been felt not only with the Huron but intimately with the primitive hunting nomads of the northern forest area; the Têtes de Boule, to be specific in one case, and the bands still residing in regions watered by upper St. Maurice river and about Lake Barrière and Grand Lake Victoria: haunts held by them in the seventeenth century. On this frontier there is less obscurity in boundary relations, since we find, in dialect and ethnic traits, characteristics sufficiently distinct and long-established to warrant their classification as part of the primitive population—unmigrated natives of the soil. The same is true of boundary questions on the northeastern frontier of the seventeenth-century Algonquin, where theirs touch the haunts of the lower Montagnais. In 1645 the Algonquin and Montagnais, as allies, made peace with the Mo-

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<sup>4</sup> The Jesuit Relations of 1642 contain reference to an Algonquin group between St. Lawrence and Ottawa rivers, called by the Huron *Onontchataronon*. This Algonquin group is referred to as being accustomed to winter in the neighborhood of the Huron and as having been formerly one of the most flourishing tribes.



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hawk at Three Rivers. The location, then, and affinities of the bands alluded to in the early missionary relations, whose authors labored in the environs of Montreal and Three Rivers, present a formidable puzzle to be worked out through the missionary documents themselves and studies made among the existing Algonquin groups, since missionary propaganda was at the time carried on among people designated as Algonquin.

Somewhere southward of the St. Lawrence, below Montreal, we may imagine the Algonquin boundary to have been drawn in Jesuit days marking their frontier toward the Iroquois, who, with an ever-extending pressure, forced the non-Iroquoian peoples, presumably the same Algonquin, across the St. Lawrence into the protective isolation of the remote forests. This period of Iroquois persecution remains as an ominous memory among the forest tribes, too well known to need reconsideration here, it having been indeed the stimulus for a series of legendary narratives recounting their sanguinary conflicts with the Iroquois, in prominence second to none among the collections of tales recited among the Eastern tribes.

It seems reasonable to infer that these Algonquin, lying between the upper and nether millstones, the French and the Iroquois, were forced



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into their present circumstances, and scattered westward during the earlier and later colonial periods, say from 1640 on, and again from 1750 on.

Another important question arises at this point as to how far southward the Algonquin nation held sway below the St. Lawrence in the general latitude of Montreal. For several reasons, among which may be mentioned the synonym for Algonquin specifically and Algonkian in general (*raróhtaks*) in the Iroquois languages, it may be inferred that a wider habitat was occupied by the Algonquin in this direction, before being driven northward by the Mohawk, who, we are told, devastated their lands. Incidentally the question of Algonquin-Iroquois territorial boundaries seems through geographical considerations to have been concerned strictly with the Mohawk in later and the Huron in earlier times. The Jesuit Relations of 1642 describe the event of the feast of the Assumption celebrated then for the first time, held at Montreal, when some Algonquin were present and accompanied the French to the top of Mount Royal where they pointed out the hills to the south and told the French that formerly those districts were populous with their ancestors, but that their ancestors had driven them out, some going to the country of the Abenaki,



FIG. 24.—Gatineau river and forest from the air. Territory of the River Desert band of Algonquin. (Photograph by courtesy of Mr. F. Harris, International Paper Company.)

## INDIAN NOTES

others to the Iroquois, while one subdivision united itself with the Huron themselves; thenceforth it was deserted.<sup>5</sup>

Of paramount importance is the question of Algonquin-Abenaki boundary contiguity and culture relationship in the period before their respective dispersion westward and eastward. The geographical gap intervening between the Algonquin and the Abenaki southeastward during the missionary period may have been due to a fissure created by Huron-Iroquois movements. That the Algonquin and the Abenaki knew each other intimately and exchanged visits is evident from sources of information pertaining to both groups. It was through the attachment of the Abenaki to the English in the middle of the seventeenth century that caused Abenaki to be chastized and ordered back to their country when they appeared among the French on the St. Lawrence; yet the friendly intercourse between them and the Algonquin led to the introduction of Christianity to the Abenaki and their leavening with French influence and Papism, resulting, at the opening of

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<sup>5</sup> The name of one of these Algonquin chiefs on this occasion is given as Atcheast. Could this be a misreading for the family name Otcik? Other names ascribed in the Relations to Algonquin chiefs in 1640-41 are Makheabichtichiou, and Jean Baptiste Etinechkawat and Noël Negabamat, chiefs at Sillery and at Three Rivers on the St. Lawrence.

## INDIAN NOTES

the next century, in their migration to the valley of the St. Lawrence under the protection and domination of the French. Algonquin and Abenaki intercourse first receives mention in the Relations of 1640, while in 1641 a treaty of amity was concluded between the two nations, resulting in their becoming inseparable friends and the allies of the French against the Iroquois and later against the English. Historical sources might be tapped with profit in establishing the grounds of relationship between the two groups. Merely to add a comment on the nature of this coalition and probable early culture relationship I may add that in Wabanaki national memory a deep regard is expressed for the Algonquin who are known to them as the *Oda'wag*, or Ottawa, who are designated as their grandfathers.

Without desiring at present to pose my notes as final nor conclusive evidence that the Algonquin, through their knowledge of salt-water physical geography and fauna, were once the inhabitants of salt-water territory, I should like nevertheless to present some notes tending toward such an inference collected incidentally on several occasions when questioning them. That the earlier habitat of the Algonquin included a region where tidal action and salt water existed seems inferable from several terms and facts of tradition



## INDIAN NOTES

current among the people of River Desert. Relating to such a habitat in a former period, Chief Buckshot of the River Desert band remembered an old woman, cousin of his father, whose grandmother's grandmother claimed to have remembered when the French first found them at *Ciu'tagəna'bo*, "salt water." Her name was *At'sòkan*, "story," or "legend." Buckshot speaks of tradition ascribing the early life, even the "creation," of the Algonquin nation far down the St. Lawrence where the water was salt and the land unhealthful, causing the death of many of the people.

Before the Algonquin had been assembled at the mission at Lake of Two Mountains (1720),—for this period tradition in the band says the chief's name was *Mine's*, "hawberry,"—which early became their capital and is still known as *Ódenaη*, "village," tradition also states that three or four generations had elapsed since their residence near the sea, *kitciga'miη*, "great water." This is supposed to have been the St. Lawrence, where they first met the French. Reminiscent of this period are current still the names of certain fauna of salt water or perhaps brackish provenience, namely *a'skik'<sup>w</sup>* "seal" (cf. Penobscot *a'kik'<sup>w</sup>*), *e'sis* "shell-fish," including mussels, clams, and oysters (Penobscot *es*), *aca'ge* "lobster

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or crawfish (Penobscot *sq'ge*). An example of surviving knowledge of salt-water life as a vagary of tradition is given by the statement of old Jacko Ottawa in speaking of *e's'is* "shell-fish." He said that, never having been where they are found, he understood that they were gathered along the shore where the water had run off; that the water went out and came back after a time; that since the shell-fish lived in the mud under the water they could not escape by going to the water when it ran off, for which reason the Indians could capture them. He said he understood that the water came back in time and covered them up safely, so that nobody could reach them. It would of course be hard to affirm whether he had his information from tradition among the Indians or from the testimony of Canadian associates. He himself was illiterate and had not traveled beyond the Gatineau region.

In the following list we see the names of the seventy-eight family-heads and children on the Agency roll, enumerated from the best source available: Mr. E. S. Gauthier, the Dominion Indian Agent for the band, who has kindly prepared it (January, 1928), and placed all his knowledge of the band in his jurisdiction at my disposal.<sup>6</sup>

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<sup>6</sup> The total population of the band in 1923 was 469.



# INDIAN NOTES

## *Family Register of River Desert Band (Maniwaki) of Algonquin (1927-28)*

NAME	CHILDREN
Michel Buckshot (part Iroquois) .....	
Dominic Buckshot (part Iroquois) .....	2
Joseph Cezar .....	1
Charles Commonda .....	7
Bernard Descantie <sup>7</sup> .....	2
J. B. Jabot .....	2
Michel Jabot .....	1
Antoine Jacko .....	1
Simon Cayer .....	2
Xavier Macktimonium .....	5
Joseph Minass <sup>8</sup> .....	
Jacko Michel Macketinine (Tolley).....	1
Frank Mungo .....	2
Abraham McDougall .....	5
Jacko Ottawa .....	3
Amable Pizendewatch .....	2
George Dancy .....	
Pierre Shenette .....	
Peter Tenesco .....	4
John Scott Tchanana .....	4
Thomas Sarazin .....	1
Albert Jabot .....	6
Peter Jacko .....	1
Thomas Michel .....	5
Gabriel Pierre Dancy .....	2
Samson Commonda .....	4
John Tenesco .....	2
J. B. Koko .....	3
J. B. Buckshot .....	3
Joseph Chalifoux .....	7
Noe McGregor .....	5
Joseph Stephen .....	3

Census of Indians and Eskimos in Canada, *Dept. of Indian Affairs*, Ottawa, 1924, p. 22.

<sup>7</sup> His name is possibly of French origin.

<sup>8</sup> *Mine's*, "Hawberry."

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Frank Macconnanie <sup>9</sup> .....	5
Solomon Whiteduck .....	5
Ignace Buckshot .....	5
Martin Otjick .....	7
Pierre Otjick .....	
Michel B. Commonda .....	6
Joseph Jacko, Jnr. ....	5
Pierre Clement Jacko .....	3
Alonzo Commonda .....	6
Vincent Otjick .....	4
Joseph Pizendewatch .....	
Samson Pizendewatch .....	8
Jacko Tenesco .....	5
John Cayer .....	2
Michel Brascoupé (A'pigon) .....	5
Pierre Cezar .....	
Patrick Brascoupé (A'pigon) .....	8
Joseph Otjick .....	1
Gabriel Commonda .....	
John Descantie .....	4
André Cayer .....	
Jacques Minass .....	6
J. B. Macconnanie .....	
Frank Mungo, Jnr. ....	4
Dolphis Tolley .....	4
Joseph Commonda .....	2
Frank Minass .....	5
William Otjick .....	5
Moise Otjick .....	
Michel Pizendewatch (Coté) .....	5
James Brascoupé .....	2
Leon Tolley .....	1
Fred Dumont .....	5
James Brascoupé No. 2 .....	3
Patrick Minass .....	
Jos Carle .....	3
William Tenesco .....	2
Dominic Minass .....	
Noel Chalifoux .....	1
Dominic Jabot .....	

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<sup>9</sup> Properly *amikwanin-i*, "Beaver Man."

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Noe Nouna .....	2
Mathias Bernard .....	2
Xavier Commonda .....	1
Camile Descantie .....	1
Antoine McDougall .....	1
Xavier Toinish .....	

From the foregoing list the names of the men who hunt, their approximate locations and other circumstances having social significance for the purpose we have in view, may be given.

### *River Desert Hunters and Their Locations*

#### GROUP 1:

- A. Simon Cayer (pronounced *Ka'ye*), Black river and Coulonge river.
- B. Jacko Michel Makatenine (*Ma'kateni'ni* "black man"), Coulonge river.
- C. Solomon Whiteduck (*Wabi-ci'cip* "white duck"), Coulonge river.
- D. J. B. Buckshot (of Iroquois descent), Coulonge river.

#### GROUP 2:

- A. Alonzo Commonda, River Desert and Windfall lake.
- B. Albert Jabot (pronounced *Ca'bot*; <sup>10</sup> came originally from Nomingue), River Desert.
- C. Abraham MacDougall, River Desert and Serpent river.
- D. J. B. Koko (*Kokok'ho'* "owl"), River Desert.
- E. André Cayer, Gens de Terre river.

#### GROUP 3:

- A. Peter Jacko (pronounced *sha'ko*), Notowesi river above Baskitong.

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<sup>10</sup> This surname may be of French origin, though Father Fafard considers the possibility of its being an abbreviation of a name beginning with *ca'bo* "through."

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- B. Joseph Cesar, upper Gatineau, 35 miles above Ferme Neuve.
- C. Noe MacGregor, Pike river, near rapids of the Gatineau.
- D. Pierre Clement (Jacko, between Lièvre and Gatineau rivers.
- E. J. B. Jabot, above Cesar (Group 3,B) on headwaters of Lièvre river.
- F. Jim Brascoupé<sup>11</sup> and son, J. Brascoupé, Jr., Lièvre river.
- G. Noe Nouna (*nu'na*), derived from French *Laurent*), Lièvre river.
- H. Dominic Jabot, Lièvre river.
- I. Michel Pizendawatch (Coté)<sup>12</sup> (*Pize'ndawa'tc* one who listens to some one), Lièvre river.
- J. Frank Mungo, and son F. Mungo, Jr. (*Mq'go* "loon"), upper Lièvre river.
- K. Xavier Mactimonium (*Ma'katema'nian*, "Black Mary Ann"), upper Gatineau river.
- L. Paddy Chaussé, Chub river, in Tête de Boule territory when proprietors died out.

### GROUP 4:

- A. Antoine Jacko, above Ferme Neuve to headwaters of Lièvre river.
- B. Joseph Jacko (son of Antoine), upper Lièvre river.
- C. Xavier Toinish<sup>13</sup> (Little Toine), upper Lièvre river.

### GROUP 5:

- A. Xavier Amiconse<sup>14</sup> (*amikq's* "young beaver"), Rouge river.

<sup>11</sup> The proper Indian surname of this family is *A'pigan*, which has the meanings of packstrap, a kind of snake, a plait of Indian corn.

<sup>12</sup> The present French name Coté, adopted by this family, is a translation of the Indian as above (*écouter*).

<sup>13</sup> This man was related to the Têtes de Boule through his father.

<sup>14</sup> Related to the Tenesco family.

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B. Mathias Chichippe (*cěci p* "duck"), Rouge river.

C. Abraham Chichippe, Rouge river.

D. Joseph Chawin (*ca'win* "south"), Rouge river.

The members of this group are not enrolled with the River Desert (Maniwaki agency), as the agent, Mr. Gauthier, informs me (September 4, 1928), there being an unorganized reserve for these wandering Algonquin in Montcalm county. Fortunately I have some corroboration of the residence of these men from Mr. F. Harris of the International Paper Company.

### *Neighboring Hunters of Other Bands*

#### BARRIÈRE BAND: <sup>15</sup>

A. Mathias Bernard, north of Bark Lake. This hunter has become enrolled with the Maniwaki band, though he is both by descent and location a member of the Barrière band.

#### DUMOINE (OR COULONGE) BAND: <sup>16</sup>

A. Peter Mathias and brother Pon Mathias, St. Patrick lake. Now resides 40 miles above Joachim (Swusha) on Grand river.

In regard to the other River Desert family heads on the list, their occupations are purely

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<sup>15</sup> The affiliations of the Barrière Indians have not been accurately ascertained, though evidence points to their not being a branch of the Algonquin nation.

<sup>16</sup> The families of the former Coulonge River band, which are Algonquin by ascertained classification, have become largely dispersed from their former territories on Coulonge and Black rivers, and no longer assemble

## INDIAN NOTES

farming or a mixture of farming upon the reserve and periodical hunting excursions here and there where circumstances lead them in the same manner as the Canadians. Many of them engage as

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at old Fort Coulonge on the Ottawa. The families, however, forming Group A of the Maniwaki band may be the residue of this band. There is some uncertainty in regard to the relationship of this group of families and those forming the Dumoine River band, a small group of the Algonquin who, by information that I gathered in 1913 (Family Hunting Territories and Social Life of Various Algonkian Bands of the Ottawa Valley, *Geol. Surv. of Canada, Dept. of Mines, Mem.* 70, Ottawa, 1915, pp. 9-10), had their trading and assembling post at Fort William. The hunting territories then given me of the members of the Dumoine River band extended eastward to Coulonge river to about the line where the River Desert hunters of Group 1 hunt over the basin of this and Black river. One conflict in our information, however, arises in the case of the man Peter Mathias and his brother Pon who, according to information from River Desert in 1928, operated in the environs of St. Patrick lake. By the earlier information (1913), the western section of this lake, eastward from Dumoine river to the said lake, was hunted by Simon *Ci'magan* (No. 15 on the chart in the publication referred to), while just above him (No. 14 on the same chart) was a hunter named *Po'ni's*. Some adjustment is needed here by further investigation. The similarity of the patronyms and proximity of the territories of *Po'ni's* (1913) of the Dumoine band, and Pon (1928), may mean that the men were relatives and that some change in occupancy due to death and inheritance took place. By the survey of 1913 I was given the names of three hunters of the Dumoine band who went eastward as far as Coulonge river, namely *Ya'ndakwe* (No. 13), *Po'ni's* (No. 14), and Simon *Ci'ma'gan* (No. 15), whose locations are indicated in their approximate respective places.



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laborers, lumberjacks; others are migrants, leaving the reserve for some years, then returning or locating, as many have done, more or less permanently in towns throughout the province. Their life as civilized Indians ceases to have any ethnological interest for us.

Prior to August 9, 1854, when the present reserve near Maniwaki was granted to the band, there had been occasional movements of families from the older location at Lake of Two Mountains in this direction as well as into Ontario south of the Ottawa to the boundaries of the Mississauga. A trading-post had been established at Maniwaki by the Hudson's Bay Company to supply the Indian hunters working in the adjacent districts. This post was removed from Maniwaki in 1878 or 1879.<sup>17</sup> Of the older hunting territories operated by the band before leaving Lake of Two Mountains, we know but little, since the remaining Algonquin descendants there are much mixed with French and Iroquois, and not being hunters have little knowledge of such matters. I did, however, between 1915 and 1923, obtain information<sup>18</sup> at this place stating that the

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<sup>17</sup> The barn of the post is all that now remains in evidence. Mr. Gauthier again deserves mention for supplying data.

<sup>18</sup> Speck, F. G., in *Amer. Anthr.*, N.S., vol. 25, no. 2, 1923, pp. 221-222.

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Algonquin before their removal hunted northward to the Mattawin river, where Joseph Cree operated, on the headwaters of North river. Lower down the same river was the tract of a Makwa's (Makwa'ns) family. The general district hunted by the band then, I was told, was between River Rouge on the west, the Mattawin on the north, and Black river on the east. The northern line of the band drawn to the Mattawin coincides with the southern limits of the Têtes de Boule secured in 1925 by Davidson, an unexpected evidence of the correspondence of information recorded by different investigations. The family names and locations of the Algonquin who remained at Lake of Two Mountains still, however, need to be carefully recorded, if it is possible, by resorting to memory sources among the descendants themselves.

Some families besides those mentioned are still hunting out from the Lake of Two Mountains reserve (Oka) on North Nation river and about Lake Simon. Detailed information, however, is lacking. They would form the residue of the Algonquin of the Lake of Two Mountains divisions after the movement of 1854, with which should also be affiliated those comprising Group 5, just mentioned, who are not enrolled with the

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Maniwaki band. We might for the present designate them as Group 6:

- A. Louis Tenesco (*Tena'skə*, no meaning given)  
Plaisance, North Nation river.
- B. Aimable Whiteduck, Lac Simon, headwaters  
of North Nation river.
- C. Abraham Simon, Lac Simon.
- D. Simon Simon, Lac Simon.

An investigation among the Indians of the last few generations concerning marriage restrictions from the viewpoint of consanguinity would not be expected to shed much light on older native attitudes toward mating. We learn nevertheless through older informants that first cousins (both cross and parallel cousins) could marry with the sanction of the priest and a special dispensation—in case they had previously copulated and offspring was expected, the informant added. Consultation of the marriage register of the Oblat mission in charge of the River Desert band, through the kindness of Father Fafard, shows, however, but a couple of instances of such unions in recent years. It should be added that no distinction is observed between the terms for the two types of cousin—(*nidoz'amis* “my mother's sister's son and daughter” or “my mother's brother's son and daughter,” and *nita'wəss*, *nita'wacəc* (diminutive) “my father's father's son and daughter” or “my father's sister's son

## INDIAN NOTES

and daughter. The distinction is drawn between the maternal and paternal line of consanguinity.

For a small group of natives (fewer than 500) the sexual and marital associations here appear quite irregular in character.<sup>19</sup>

The last hereditary chief of the River Desert band was *Paki'nowatik*, "Tree Split by Lightning." The nephew of this chief, on his sister's side, Peter Tenesco (*Tend'skø*, meaning uncertain), who died in 1928, aged about 100 years, married *Paki'nowatik*'s daughter, a case of cross-cousin marriage in the ruling family. Incidentally Peter Tenesco would have assumed the hereditary rank had this form of headship been continued. The elective system was adopted at this period.

Instances of recent nuptial capers in the band appear in the following reports which I verified from several angles in 1928 and 1929. A case of the so-called Electra complex (father and daughter relationship) was brought last year to the notice of one of the chiefs who would have brought the offender to court on the testimony of the daughter if the family had not silenced the

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<sup>19</sup> I have in mind comparison with the usual European marriage limitations, since the band in question has been subjected for more than a century to the strict surveillance of the clergy, as the following instances, either contemporary or remembered as occurring in recent years, seem to point out.

## INDIAN NOTES

affair by leaving the reserve. Another case of father and daughter relationship for which, together with complications of murder of a white man and an Indian child, the offender was tried, convicted, and died in prison in 1926, is that of *Wa'bi*. This man had a daughter by his daughter. The infant did not live long. Still another is the case of Baptiste *Wa'bimus*, "White Moose," an old man who died about 1900. From his first marriage he had two daughters with whom "he bred when they grew big enough." The number of children born was not remembered, for they died when very young.

In the opinion of the informants who gave the exposures just noted, cases of mother and son relationship were unheard of, and forcible denial was made when questioned about cases of similar conduct between brother and sister.

Despite the long-exerted influence of the church in prohibiting any form of intermarriage within the degree of cousin of any description and in fostering the permanent and monogamic union of the ideal European type, the Algonquin seem either to have carried over from uncivilized times an old tendency toward laxity, or else to have acquired a new sinful one, as an instance of human behavior under the stress of prohibition. Certainly, after being so long evangelized, it would



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be curious to attribute such laxity as regards incestuous behavior to the force that has operated so faithfully by advice and ruling to prevent it. My own impression, however, is that native disregard of ties of consanguinity in sexual concerns is fundamental to the Algonquin-Ojibwa group, if not to other nomadic groups of northern Canada. Evidence of this comes from a source no less reliable than that of the explorer Daniel W. Harmon (1800).

### THE HENEQUEN INDUSTRY OF SAN PABLO, GUATEMALA

S. K. LOTHROP

SAN PABLO is the westernmost town on the north side of Lake Atitlan in Guatemala. It covers a mountain spur a short distance from the lake. The chief industry of the inhabitants is the cultivation of henequen, the preparation of twine and rope, and the manufacture of various articles from them. Although this is a Quiche town, most of the manufactured products are sold to the Cakchiquel in Solala some leagues away. The industrial processes employed today,

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which we shall describe, are all extremely primitive.

When the henequen leaf has been cut, it forms a slender green triangle, which must be reduced to fiber. To do this they place the leaf on a block of wood and pound it until the leaf becomes soft and pulpy (fig. 25). For this purpose they employ a short wooden club (fig. 27, *a*) with a heavy rectangular head and a short rounded handle.

The next procedure is to spread the bruised leaf on a flat board and to scrape away the pulp until only the fiber remains (fig. 26). The tool used for this operation is a staff with a chisel-like wooden blade attached to it (fig. 27, *b*). After the scraping, the worker piles the leaves in a canoe, paddles out into the lake, and washes them



FIG. 25.—Henequen pounding at San Pablo.

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thoroughly in order to remove all trace of stickiness. On reaching the shore again, he spreads the leaves out and dries them on the beach, as



FIG. 26.—Henequen scraping at San Pablo.

shown in fig. 28. Finally each leaf is carefully combed to separate the fibers, which now are clean and white, ready, in short, for manufacture.

The making of string is chiefly the work of the men and of the older boys. It is done by rolling the fiber across the bare skin of the thighs, which often become bloody from excessive contact with the coarse twine. String contains two strands, first twisted in one direction

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and then twisted around each other in the opposite direction, as shown in fig. 29. This is accomplished by rolling the two strands parallel to each other down the thigh under the palm of the hand. A reverse motion winds them together as the hand is brought back. Meanwhile additional fiber is added with the other hand as fast as may be necessary. This whole process they execute so rapidly that the eye can scarcely follow it, but the result is a twine of great strength and surprising evenness.

With this twine they manufacture bags and hammocks. The making of the latter I did not witness, but suppose it is done on a heavy upright frame as among the Lenca and Cacaopera Indians in Salvador. Net bags are made in

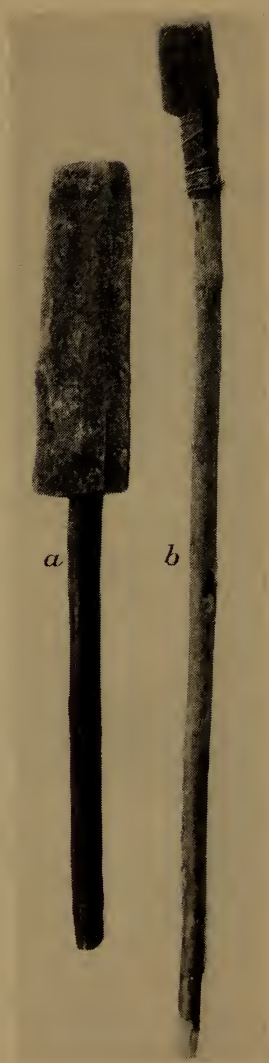


FIG. 27.—Wooden beater and scraper. San Pablo.  
Length of *b*, 44 in. (16/780, 781)



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two ways. Sometimes they are made entirely by hand, the proper spacing being the result of deftness of hand and judgment of eye. More often, however, the loops are cast over a series of small gauge-rods in the manner illustrated in fig. 30.



FIG. 28.—Drying henequen fiber.

Patterns on bags are the result (1) of painting after the bag has been woven (fig. 31, *a*) or (2) of dyeing the string before the bag has been



woven (figs. 30; 31, *b*).

The first process results, as can be seen, in an exceedingly crude product. The second operation is carried out by extending the string for great distances on small sticks. It is then rubbed with color for predetermined lengths, so that a pattern will result automatically as the bags are woven. Sometimes the result is a bag decorated with parallel lines of alternating colors (fig. 30). Sometimes the dyeing is so ordered as to suggest tie-dyeing (fig. 31, *b*), frequently found in textiles woven farther to the west. But as a matter of fact this henequen technique is different, and it resembles the true tie-dyeing only in that the pattern is assured by the manner of dyeing before the actual weaving begins.



FIG. 29.—Hand-twisted string. San Pablo.

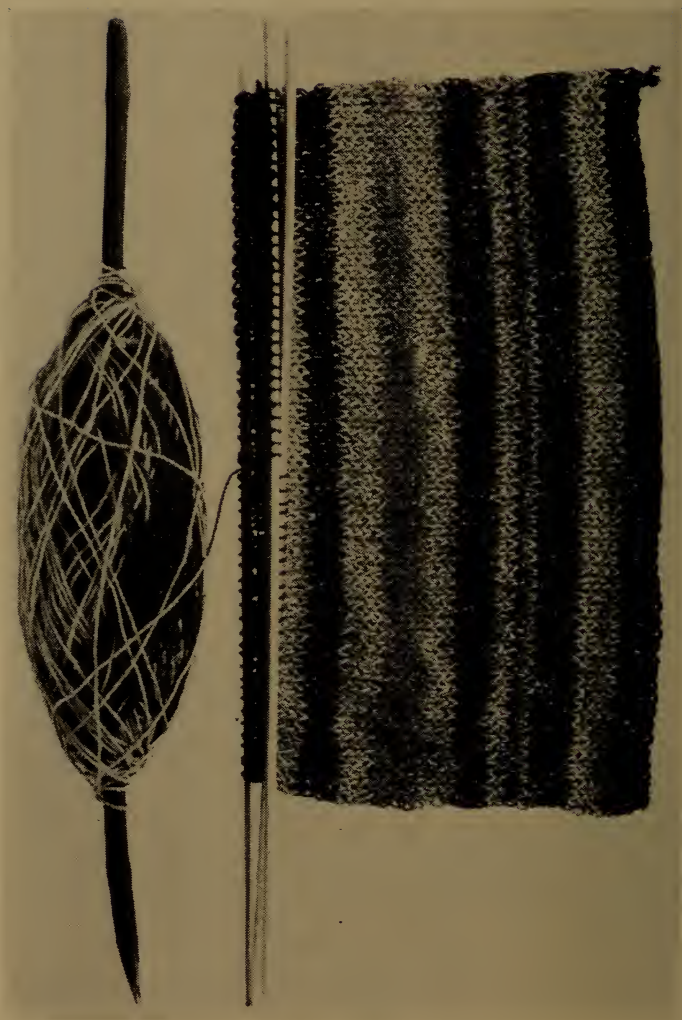
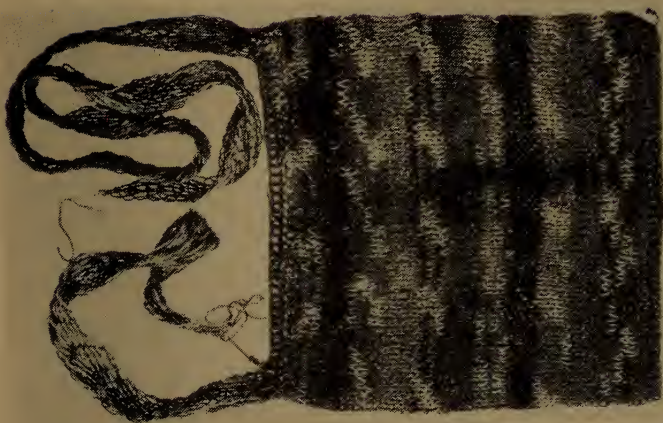
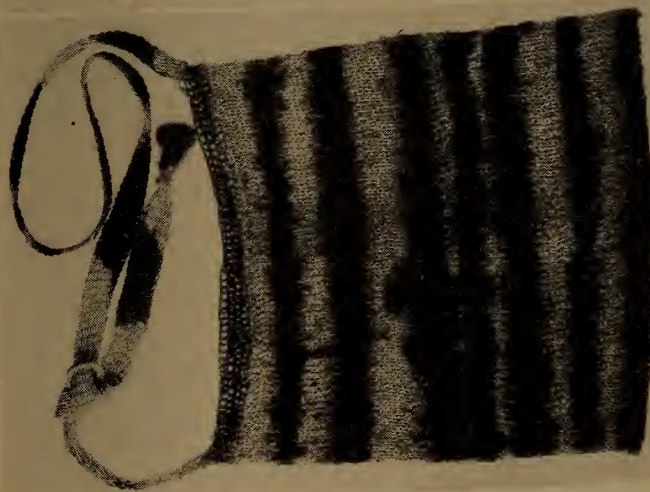


FIG. 30.—Partly woven bag showing gauge-rods. San Pablo. Width,  $15\frac{1}{2}$  in. (16/783)



*b*



*a*

FIG. 31.—Two styles of bags. San Pablo. Width,  $13\frac{1}{4}$  in.  
(16/784, 562)

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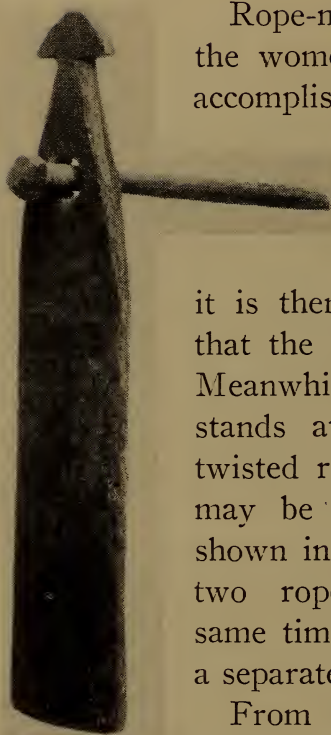


FIG. 32.—  
Rope-twister.  
San Pablo.  
Length, 10  
in. (16/782).

Rope-making falls to the lot of the women and the children. It is accomplished with the aid of the small implement shown in fig. 32. A length of fiber is attached to the notched arm of this, and it is then spun around the axle so that the fiber is twisted as a result. Meanwhile a second person sits or stands at the end of the already twisted rope and feeds new fiber as may be necessary. Sometimes, as shown in fig. 33, one child will keep two rope-strands twisting at the same time, each strand being fed by a separate individual.

From the finished product they manufacture heavy rope and the horse-gear familiar to all travelers in Guatemala, such as halters, girths, cruppers, etc. Also they make large-meshed nets used for packing cargo on both man and beast.

As we have previously said, the making of rope and twine is practically the only occupation of the people of San Pablo. Such industrial specialization, while not universal, is by no means



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FIG. 33.—Rope-making at San Juan Laguna.

uncommon in the highlands of Guatemala. For instance, the neighboring town of Santa Clara is dedicated to basket-making, Quezaltenango and San Juan Ostuncalco make *huipiles*, Solala raises onions and manufactures woolen *rodilleras*, while the villages between Ollintepeque and San Francisco el Alto produce tie-dyed skirts. In each case the industry is developed beyond local needs and depends on trade relations over a wide area.



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### THE PEACE TOMAHAWK ALGONKIAN WAMPUM

JOSEPH KEPPLER

THE "Peace Tomahawk Wampum" is, to our knowledge, the oldest purely Indian wampum belt preserved; and, no doubt, by reason of its antiquity and historical importance, the most interesting.

It is the aboriginal record of the decisive victory after an uninterrupted warfare lasting fifty years, symbolizing the subjection of the Algonkian nations of the East to the undaunted valor of the Iroquois in the year 1670. It marks the struggle of the ascendancy, sagacity, and undisputed sovereignty of the Hodennosaunee, dictating their wishes, enforcing their decisions. "Absorption or extermination" became their policy. Subjected nations paid tribute to their chiefs, who, as Cadwallader Colden notes, "issued orders with as arbitrary an authority as a Roman dictator." These Lords of the North who fought to plant and nurture the *Gayaneshagowa* (the great Binding Law), or the great Tree of Peace, yielded, at length, not to the superiority of arms, but to promises and treaties of what to them was an unknown and unwished-for civiliza-

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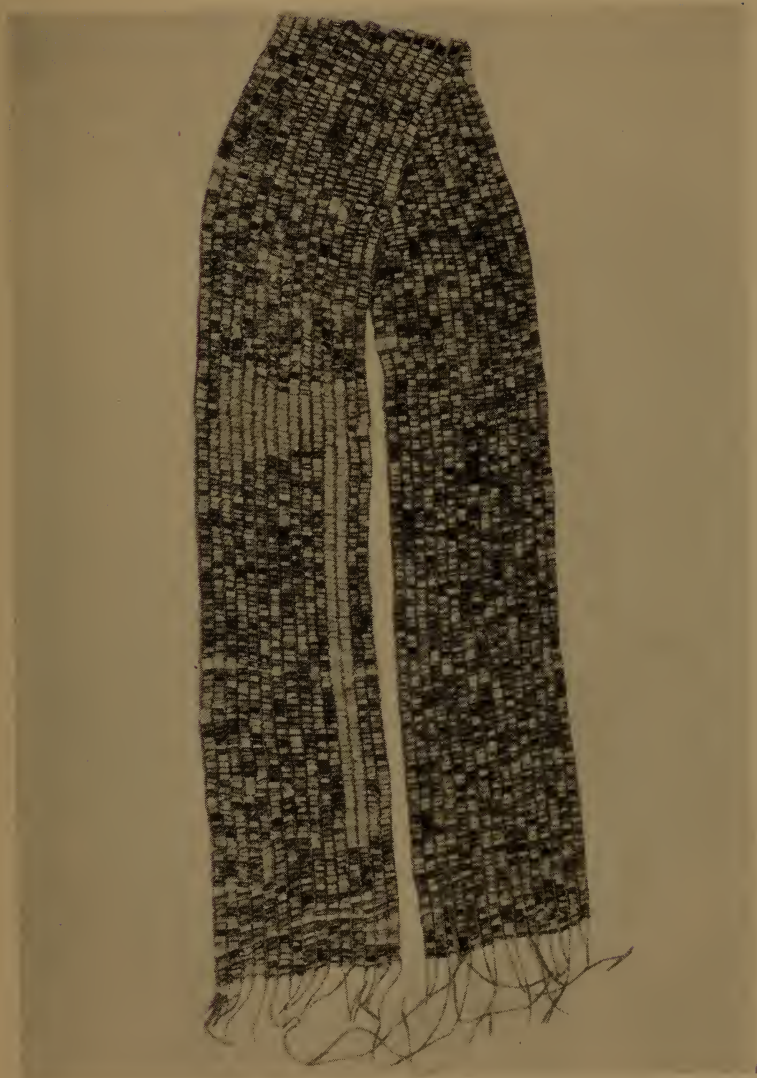


FIG. 34.—The Peace Tomahawk Wampum. (9776)

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tion that left them tattered and torn, but heroic of pride, even now.

The belt is  $43\frac{1}{8}$  inches long,  $4\frac{1}{8}$  to  $4\frac{1}{2}$  inches or 15 rows wide, and contains approximately 5,000 wampum beads (fig. 34). It shows a white tomahawk at one end on a purple ground, and is strung with fiber weft on a deer-skin warp. It is almost perfect, though frail, plainly very old, with few beads missing.

The belt was collected by Mrs. Harriet Maxwell Converse, who, because of her sincere efforts in behalf of, and in a way, inherited interest in, the Iroquois of New York and of Canada, had become the recipient not only of all honors within the bestowal of these people, but, more so, of their entire confidence and trust.

The father of Mrs. Converse was the Hon. Thomas Maxwell of Elmira, adopted by the Deer tribe of the Seneca in 1804 and given the name *Hajeno* (Brave Boy). His father, Guy Maxwell, who came into western New York in 1792, as a pioneer of Chemung valley, was adopted by Red Jacket, the *Sagoyewatha* (He Keeps Them Awake), inducted into the Seneca Wolf tribe and given the name *Tasewayae* (Honest Trader). Being a trader among these Indians, this was a singular tribute indeed!

Mrs. Converse, herself adopted into the Snipe

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FIG. 35.—Harriet Maxwell Converse.

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tribe in 1880 after signal activities in behalf of the People of the Hodennosaunee, both at Albany and in Washington, was given the name *Gayaneshaoh* (Bearer of the Law), an ancient name conferring with it the office of *Honondiont* (Keeper of the Faith). Subsequently, in 1891, she was legally made a member of the Seneca Nation of New York Indians in council assembled; ratified by the Onondaga in the following year at a "condolence" held at Tonawanda, a chieftainship bestowed upon her, and given the distinctly appropriate name *Yaiewanoh* (She Watches Over Us). On one occasion a Seneca chief, in a facetious mood, addressing some visiting chiefs from Canada, referred to Mrs. Converse as the "Seventh Nation" of the Iroquois. Mrs. Converse died in 1903.

The following newspaper account, substantially correct, was the first public mention of this relic:

### A HISTORIC WAMPUM BELT

*Symbol of Algonquin Defeat 230 Years Ago. Obtained by Mrs. Harriet Maxwell Converse From the Caughnawagas—She Will Give It to Joseph Keppler, an Adopted Chief of the Seneca Tribe.*

MONTREAL, Aug. 8 [1902?].—Mrs. Harriet Maxwell Converse, or, as she is known among the Seneca Indians, Ga-ie-wah-noh, left here last night for New York with a wampum belt which she considers the most valuable one extant. Mrs. Converse is an authority on Indian relics and after looking up the history of her latest find



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she said it surpassed in historical and sentimental interest any belts known to be in existence. With the consent of the Indians from whom she obtained the prize, she expects to present it to Mr. Joseph Keppler of New York, to remain in his custody and that of his heirs forever.

The belt was obtained from the Caughnawaga Indians, a tribe which is now living near Montreal. They are the descendants of the Indians who were left in the Algonquin Confederacy after the Five Nations revolted and subdued the Confederacy. The belt is a trophy of that famous victory. It is the symbol of the defeat of the Algonquins and the victory of the Five Nations, which consisted of the Mohawks, Senecas, Oneidas, Cayugas and Onondagas.

From the investigations made by Mrs. Converse it appears that the belt was made about 1671. For fifty years prior to that the Five Nations and the Algonquins had been engaged in a desperate struggle, the Five Nations being bent on seceding from the Algonquin Confederacy and the Algonquins being bent on preventing them. The French, who came into Canada in the early part of the sixteenth century, formed an alliance with the Algonquins, but in spite of this the Five Nations won the sanguinary conflict and it was at the treaty of peace that the belt Mrs. Converse found was used. At the council, which was held near where the Caughnawaga tribe now lives, they buried six tomahawks, one for the Algonquins and five for the Five Nations. The Algonquin weapon was put underneath, so that in case hostilities were ever renewed the Algonquins would have to lift the weapons of their foes from their own, a reminder of defeat. As a token of condolence and peace the wampum belt was given by the victors to the conquered.

The belt is about four feet long and five inches wide. It is made of purple beads strung on threads of birch bark and fastened to throngs of buckskin. It is fifteen strings wide. At the upper end there is woven of white beads a tomahawk—the tomahawk of peace. The purple beads represented the sorrow of the Algonquins at their

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defeat and the mourning for their dead. All over it was smeared red war paint, and although more than two centuries have passed since the ceremony of its presentation the traces of the paint are still visible.

In all the years that have passed since that time, the belt has been sacredly guarded by the Indians. It was found by Mrs. Converse hidden between two stones in a mission house. It is in a good state of preservation, but very fragile. Owing to the esteem in which Mrs. Converse is held by the Indians the chiefs turned the relic over to her with the understanding that she was to turn it over to Mr. Keppler. He is an adopted chief in the Seneca tribe and bears the Indian name of Gyantwaka. It is said he has the finest collection of Indian relics in the United States.

We think it best to append the Indian version, as retold by Mrs. Converse, in the quaint phraseology and picturesque imagery of its former custodian. It tells a story all its own—grim, pathetic, exultant—prophetic!

### *Indian Chief's Interpretation of The Peace Tomahawk Algonquin Wampum Belt*

So many hundred years—when the rivers ran straight for the red man, and the fish hunted for the red man's spear, and the game all glad to give life to the red man, the great people Algonquins lived and were happy. The sun bright all time in the land, the blood of the enemy painted the war-trail, then grew back again to trees as Mother Earth sent it. Time long ago one band trick Indians, ran away, crept along forests, rocked their canoes on mad lakes and big rivers, opened holes in the forests for the sun to shine in, followed the sun to its south wigwam and there stopped to rest; no Algonquin find; Algonquin on the war-path to find; no find 'em. By-by another trick band ran fast away, followed the sun to the south; never come again to the snow-land of

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the Algonquins! By-by another, and another band all sneak and hide away because Algonquins made 'em know how to open the land and build wigwam fire and plant the corn. Five run-away bands hated Algonquin; too much bossy; too big war-club. So Algonquin fight to find run-offs; run-offs get scared and all join hands, call 5 bands Hodenosaunee; all the time fight them; pale face come; fight Algonquins; Algonquins try to get mad; pale face blow em up with shoot gun; then Algonquin get 'fraid and keep still, and Big Father in the France take em under his blanket; they think they play fool with the France folks; no good; France folks take em and make die; for many than 50 snows all Algonquins fight the 5 runaway; manys kill all time. Runaways no King, no 'fraid but just kill and kill all time. Then come France man black robes to make Indian Christian. Indian no Christian. Indian get mad and coax runaways; runaways mad; wouldn't go back; gettin' stronger all time; making more land; more people; own all bands; France folks get hurry to run; Algonquins say runaways you lick us all time; you more people; you big stronger. By-by France folks cheat Algonquins; get lands make em pale and sick; Algonquins no more sassy; go to runaway—Mohawks, Cayugas, Senecas, Onondagas and Oneidas all hold one hand; others got gun-shoot; all one heart; no 'fraid Algonquins; no scare of France folks; no black robe; big smart yet; no fool any more; big hundreds and hundreds red men, got by lickin'; Algonquins creep to wigwam of runaways; lay down tomahawk; Runaways scold and pretend shoot; scare Algonquins; Algonquins give all up; Runaways give belt tomahawk; painted all red to scare war; dig big hole in ground; 8 feet; Algonquins put first tomahawk; then 5 runaway folks put 5 on top then fill hole and shake hands; scare Algonquin; never to fight again; Algonquins all creep back; red paint on peace tomahawk forever; no say a word—just give up; and don't dare open big hole; can't ever lift tomahawk; all dead now; tomahawk peace goes home to runaways. Black coats get big Council houses all over for Jesus but none for Indian; France folks got lick good by England folks.

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Now everybody scared of King; *not* Indian, he scared nobody but Great Spirit. *Oh-ne!*

Harriet Maxwell Converse

This unique belt is now merged into the very noteworthy collection of wampum of this Museum.

### A MONTAGNAIS PRAYER-BOOK AND A MOHAWK PRIMER

RUTH GAINES

AN INTERESTING and, incidentally, very rare book has been added to the James B. Ford library of the Museum through the generosity of Mrs. James B. Clemens. It is a small quarto, in original calf binding, bearing the title *Nehiro-iriniui aiamihe massinahigan* . . ., that is, a "Book of prayers for the men of the nations" enumerated, being the various settlements of the Montagnais who lived along the Saguenay and the lower St. Lawrence. The compilation and translation are the work of the Rev. Jean Baptiste de la Brosse, mentioned in the approbation by Bishop Briant under his Indian name of Jan Batist Tshitshisahigan, i.e., "the Broom." The imprint is *Uabistiguiatsh* [Quebec]. *Massinahitsetuau, Broun gaie Girmor.* 1767.



NEHIRO-IRINIUI

A I A M I H E

MASSINAHIGAN,

SHATSHEGUTSH, MITINEKAPITSH,

ISKUAMISKUTSH, NETSHEKATSH,

MISHT', ASSINITSH, SHEKUTIMITSH,

EKUANATSH, ASHUABMUSHUANITSH,

PIAKUAGAMITSH,

Gaie missi missi nehiro-iriniui Aisthitsh

ka tatiits. ka kueiafku aiamehahiits ka utshi.



UABISTIGUIATSH.

Massinahitsetuau, BROUN gaie GIRMOR.

1767.

FIG. 36.—Title-page of the Montagnais Prayer-book.  
(Reduced)



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To the bibliophile the book is a treasure because of its age. It is the first book printed in Canada in an Indian language.<sup>1</sup> The first book published in French in the Province of Quebec preceded it by only two years. As Dionne<sup>2</sup> says: "The period from 1763 to 1820 saw the appearance of about 140 volumes of little importance from the point of view of literature or history. Yet we must consider them extremely precious, because they are the first-born of the Canadian press. They are our incunabula. . . ."

To the student of the Indian the value of the book is two-fold: as a translation by a master of the Montagnais language, and as a memorial of one of the self-abnegating Jesuit missionaries whose footsteps trace, with those of adventurers and trappers, the early paths of civilization in the New World.

Tadousac, the mission to which Père La Brosse came in 1766, and in which he died in 1782, was an establishment typical of the far-seeing Society of Jesus. Situated at the confluence of the

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<sup>1</sup> Books and Pamphlets Published in Canada up to the Year Eighteen hundred and Thirty-seven, Copies of which are in the Public Reference Library, Toronto, 1916, p. 7.

<sup>2</sup> Inventaire chronologique des livres . . . publiés en langue française dans la province de Québec, 1764-1905, Québec, 1905, p. 5.

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Saguenay and the St. Lawrence, and possessed of a rock-encircled harbor, Tadousac became at once a center for the fur-trade. In fact, it is the oldest settlement in Canada. The mission, attracted by the number of savages who congregated there to barter in the summer, was established in 1640. An account of 1720 portrays thus the environment of the devoted priests attached to it: "Most of our geographies indicate a village at the port of Tadoussac, but there never was but one French house and some huts of the savages who come there at the seasons for trade and who afterwards take them down, as one does the booths at a fair; and, in fact, the place is nothing but that. True, the port has long been the meeting-place of all the savage nations of the North and the East; the French have frequented it ever since navigation between France and Canada became free; the missionaries have taken advantage of the opportunity and have come to transact the business of Heaven. The bartering over, the merchants returned home and the savages betook themselves again to their villages or to their forests, and the evangelists followed them to complete their instruction."<sup>3</sup>

Of the Prayer-book, and of his efforts to teach

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<sup>3</sup> Rapport sur les missions du Diocèse de Québec, no. 16, mars, 1864, p. 22.

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his flock to read, Père de la Brosse says in his journal: "1767. During this year, for the benefit of those who can read and of those who will learn to read, I had printed three thousand books of alphabets and two thousand books of prayers and catechism. The last touch was given to this work on the last day of October. . . . In the following year, 1768, I wintered in the mission house. I taught many savages to read, write, sing by note. . . ." <sup>4</sup> He also translated the gospels into the Montagnais language and, in default of a press, had them copied by his Indian pupils. He was the last Jesuit missionary on the Saguenay.

"It is le Père La Brosse," says M. Taché in his *Forestiers et Voyageurs* (Montréal, 1884, p. 116), "who last set his hand to that beautiful christianization of the Montagnais, so full of faith and piety. He wrote the majority of the religious books which are still in use among them, composed a dictionary of their language and translated into it considerable portions of the Holy Bible. Le Père La Brosse further spread among these good and lovable savages the practice of reading and writing which has been transmitted from generation to generation in all the families of that tribe to this day."

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<sup>4</sup> This journal, lost for many years, is now in the archives of the Archbishopric of Quebec.

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The Museum is indebted to the same donor for a second book, even more rare and intrinsically of greater interest. *A Primer for the use of the Mohawk Children, To acquire the Spelling and Reading of their own: As well as to get acquainted with the English Tongue . . .* is listed by Pilling in his *Bibliography of the Iroquoian Languages* (pp. 137-139) by title only. At that time (1888) only one copy was believed to be in existence, that in the British Museum. In 1908 the number of known copies was three,<sup>5</sup> to which must now be added the copy so generously given by Mrs. Clemens to the library of the Museum.

The Mohawk Primer is a small square 12mo of 97 pages, comprising an alphabet, words of one to twelve syllables, two catechisms, questions, prayers, a list of the books of the Bible, and Mohawk numerals. It was "printed at Fleury Mesplets" in Montreal in 1781.

Its author was Daniel Claus,<sup>6</sup> friend of Conrad Weiser, son-in-law of Sir William Johnson, soldier, Indian interpreter, and, at the time of the

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<sup>5</sup> McLachlan, R. W., *The first Mohawk Primer*, Montreal, 1908. One of the copies cited by Mr. McLachlan in this brochure had already been noted by F. W. Hodge in the *American Anthropologist*, N.S., vol. 1, no. 1, p. 198, Jan.-Mar., 1899. It is now in the New York Public Library.

<sup>6</sup> McLachlan, *ibid.*

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P R I M E R

FOR THE

USE OF THE MOHAWK CHILDREN,  
To acquire the Spelling and Reading  
of their own: As well as to get ac-  
quainted with the English Tongue,  
which for that purpose is put on the  
opposite Page.

WAERIGHWAGHSAWE IKSA-  
ONGOENWA Tsiwaondad-derigh-  
honny Kaghyadoghsera; Nayondewe-  
yestaghk ayeweanaghnòdon ayeghyà-  
dow Kaniyenkehàga Kaweanondagh-  
kouh; Dyorheaf-hàga oni tfinihadiwea-  
notea.

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Montreal, Printed at Fleury Mesplez  
1781.

FIG. 37.—Title-page of the Mohawk Primer. (Reduced)



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printing of the Primer, lately deposed Deputy Superintendent of the Indians of Canada. His was a military appointment of 1777, whereas that of his brother-in-law, Sir John Johnson, as "Head of the whole Indian Department," superseding him, had just been confirmed. This would explain the title "P.T. Agent for the Six Nation Indians in the Province of Quebec" in the Prayer-book revised and published by Claus in 1780.

For a quarter of a century Claus had lived among the Mohawk. He had been a friend of King Hendrick and of Joseph Brant. He had led the Iroquois to victory in the French and Indian War, and to defeat in the Revolution. Since 1768 he had been senior officer in the Indian Department. Perhaps his labors for those who had accompanied the Loyalists into exile helped assuage his personal disappointments. It bespeaks the genuineness of his interest that, at a time when he had lost both estates and honors in the King's service, he should have engaged in printing the Mohawk Prayer-book and the Mohawk Primer. Under date of 27 September, 1781, he writes: "Since the Delivery of the new Mohawk prayer book the Indians in general have . . . given themselves much pain to study it and I in order to encourage their zeal have nominated a

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Clerk to read prayers on Sundays and a School-master to teach the children to read and write, and to facilitate the latters Teaching have composed in my Leisure hours a primer in Mohawk and English (the first they ever had) which may make those of some genius acquainted with the reading of English and be a help to become good Interpreters." <sup>7</sup>

In publishing both books, Claus overcame great difficulties. Though he was stationed at Montreal, the Prayer-book was printed at Quebec. It was to obviate the long journeys to and fro, Mr. McLachlan surmises, that he decided on printing the Primer at Montreal. But Fleury Mesplet, the first and sole public printer of that day in Montreal, had also fallen into disfavor with the Government, and in 1781 (the date of the printing of the Primer) was himself in prison at Quebec. Therefore, Mr. McLachlan concludes, Claus obtained access to the idle press and had the crude sheets struck off under his personal supervision. Thus the Mohawk Primer bears the imprint of Fleury Mesplet, but was not printed by him.

The name of Daniel Claus deserves to stand

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<sup>7</sup> McLachlan, R. W., *Fleury Mesplet, the First Printer at Montreal*, Ottawa, 1906, p. 249.

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with that of Conrad Weiser, his countryman. Doubtless this honor also was lost to him because he was a Loyalist. Of his signal services to colonial New York we shall speak in a later issue.

### A MANDAN MONUMENT TO A NATIONAL HERO

MELVIN R. GILMORE

ALL NATIONS are motivated by the desire to preserve relics and to create memorials in one form or another to commemorate the lives of notable persons and the performance of worthy deeds. Such monuments have been constructed of different materials and by different means according to the resources available and the materials at hand; and they have been erected in various forms, from humble mounds of earth to great stone pyramids and pretentious architectural structures. Many different devices have been used according to circumstances.

The heroic deed of a member of the Mandan nation, a deed performed about the year 1853, was signalized in a peculiar manner, a manner which demonstrates the resourcefulness of mind

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of those who conceived in spite of most unfavorable conditions. The following account of the event which was commemorated is from information I have from several persons of the Mandan, Hidatsa, and Arikara tribes, who severally have shown me this peculiar monument and have explained it to me. Its situation is upon the prairie near the site of "Fish-hook Village" on the north side of the Missouri river fifteen or twenty miles east of Elbowoods, North Dakota. "Fish-hook Village," so-called by its inhabitants because of its situation in a bend of the river which they likened to a fish-hook, was in the middle of the nineteenth century a compound village of the three allied tribes, the Mandan, Hidatsa, and Arikara, which, living mainly by agriculture, were constantly harassed by the ruder and more numerous and powerful Dakota (alias Sioux). For mutual aid against their common enemy these three tribes formed a defensive alliance and built their three villages adjoining each other. The village was situated upon a well-drained terrace of the Missouri river, their farms being laid out in the fertile soil of the alluvial "bottom" along the stream, both above and below the settlement. North of the village-site is a range of high hills. Through the plain between the village and the hills extends a *coulée*.

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The Dakota frequently made raids upon the village. They made their approach under cover of the hills at the north and then stole close to the village through the course of the *coulée* before mentioned. The *coulée* extends from far out toward the hills at the northeast and runs into the river "bottom" at the north of the village.

One time, about the year 1853, such an attack was made upon the village by a war-party of Dakota approaching from the northeast. Among the defenders of the settlement were two young men of the Mandan tribe, brothers, named Lefthand and Redleaf, who had become dismounted, their horses having been shot under them, out on the plain northeast of the village. Under this handicap the brothers had been surrounded by the enemy, so that their retreat to the village was prevented. A brother of Lefthand and Redleaf, Whitecrow by name, seeing their plight, rode out to their assistance. Meantime Lefthand was killed and Redleaf was defending the body from a Dakota who was trying to take the scalp. Redleaf shot at the Dakota, but missed him, the bullet passing over the enemy's head and striking into the ground beyond him, the Dakota being crouched low at the time of the shot. Whitecrow, riding out from the village, made a circuit beyond the combatants and held off the attack-



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ing party of Dakota. He killed the Dakota who was engaged in combat with his brother Redleaf. Then Whitecrow picked up Redleaf upon the horse with himself and carried him safely back to the village.

After the war-party of the Dakota had been driven away the Mandan went out and marked the course in which Whitecrow had ridden to the rescue of his brother Redleaf. They also marked the spot where Lefthand had been killed, the spot where Redleaf had made his stand in combat with the Dakota, the spot where the Dakota was killed by Whitecrow's bullet, and the spot where Redleaf's bullet, fired at the Dakota, had struck the ground. The method used for marking these places was by removing the sod, leaving holes in the ground. To mark the course of Whitecrow's horse the sod was removed in horse-track shaped sections consecutively from the point of departure from the village in a great circuit round the place of combat and returning to the village. These horse-track marks were made about two feet in diameter and several yards apart. During the time that has elapsed since the event which they commemorate, a period of three-quarters of a century, the marks in the sod have been renewed from time to time whenever they have tended to become obliterated through filling up

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of the depressions by the wash of rains and the advancing growth of vegetation, so that at the present day they still may be seen, bearing witness to the grateful remembrance in which White-crow is held by the people of his tribe.

### THE AZTECAN GOD XIPE TOTEC

MARSHALL H. SAVILLE

THE GODS of the ancient Mexicans were many, and often they were endowed with varied and interrelated attributes. Images of these deities were infinite in number, and when the Spaniards first conquered New Spain the priests made strenuous efforts to eradicate the Indian worship and to implant the Christian faith by destroying idols by thousands.<sup>1</sup> Nevertheless, from time to time stone idols are still found, and examples may be seen in most Mexican collections in the museums of the world. In some cases it is easy to determine the deity represented by the image; but in the majority of idols, owing to the many and

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<sup>1</sup> On this subject the writer has published a translation of a chapter from Motolinia, *Historia de los Indios de Nueva España*, written in the sixteenth century. See *Turquoise Mosaic Art in Ancient Mexico*, *Contr. Mus. Amer. Ind.*, Heye Found., vol. vi, New York, 1922.

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FIG. 38.—Xipe Totec idol. Height,  $30\frac{1}{2}$  in. (16/3621)

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FIG. 39.—Rear view of the Xipe Totec idol.



FIG. 40.—Side view of the Xipe Totec idol.



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varied attributes which the deities might have possessed under different phases of their adoration, their identity is sometimes difficult to determine. So, too, many of the stone images when taken out of the ground are in a mutilated condition.

A few of the major deities of the ancient Mexicans, however, can always be identified with certainty. Of these may be mentioned Quetzalcoatl, the feathered serpent; another phase of this personage, called Ehecatl, the wind god; and Tlaloc, the rain god. When images of these deities are encountered they may always be recognized by the accompanying symbols or emblems, as well as by the style of dress. Another god, of which only a few idols are known, is Xipe Totec, "the flayed one," one of the most sanguinary deities of the old Mexican pantheon.

The Museum has been so fortunate as to come into possession of a magnificent example of a Xipe Totec idol, in many respects the most important one representing this god that has survived. Carved from a volcanic rock, it is two feet six and a half inches in height. We shall describe briefly this effigy, which is illustrated in figs. 38-40, showing front, rear, and side views, and give some account of the god it represents as

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recorded by several early chroniclers and as appearing in native codices.

The statue portrays a man standing on a small pedestal. On the feet are sandals. The right hand is upraised and the left hand extends in front at a right angle to the side. The fingers of each hand are bent as if to hold some ceremonial object, a position which will be explained in the account of Xipe Totec given later. The head and body are enclosed in a human skin; the mouth and lips, neck, hands, and legs are bare but painted red. The eyes are not visible through the slits in the skin. The lips are apart, but the gaping mouth is accentuated by the large circular opening of the skin mask. The ears are perforated. The manner of attachment of the human-skin covering can be better understood by a study of the photographic illustrations than by description. The flayed hands may be observed represented as turned back at the wrists. On the chest is an incision, extending from each armpit, drawn together by a cord. This cut was made in order to extract the heart of the victim before flaying. Cords are also shown in the attachment of the isolated portion of the skin of the head, from the occiput of which projects a stub which may perhaps be intended to indicate the massed hair.

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The most interesting aspect of the specimen is revealed in the two somewhat circular openings in the back. The knotting of the cords here is realistically carved, and at the base of the lower opening is seen the back of the band of a breech-cloth. In the upper opening is a peculiarly significant feature, beautifully sculptured,—the sign of the year *1 Acatl* of the Mexican calendar, which corresponds to A.D. 1507, a date which we may reasonably assume refers to the year in which the image was carved to be placed in some temple in the Valley of Mexico. This year was an important one to the Aztecs, as it denoted the season when the new fire, lighted every fifty-two years, was last kindled on the Mexican plateau, for the Spaniards under Cortés arrived just twelve years later and the old ceremony was never performed again, so far as we know, in any event not openly. Rare indeed are dated Mexican idols; in fact the writer does not recall any other marked with its date. We have, to be sure, several statues of gods with numbered day-signs, but they cannot be correlated with our years. There are also a few sculptures, not idols, such as the calendar stone, boxes, etc., as well as a wooden drum in the Mexican collections of the Museum, which bear dates capable of adjustment to our calendar; this can be accomplished



FIG. 41.—Painted sculpture of Xipe Totec. (After  
Nebel)

if the sign should be one of four selected characters of the twenty-day Mexican month, designated by the Aztecs, in the development of their chronological counts, to be year-bearers. By recording these four signs in sequence, namely, *tochtli* (rabbit), *acatl* (reed), *tecpatl* (flint), and *calli* (house), and numbering them with accompanying dots from one to thirteen, the same number would not occur in association with the same sign until fifty-two years, the Aztec "century," had elapsed. Hence this Xipe Totec idol could not be later than 1507, for the next recurring date *2 Acatl* would be the year 1559, a time when, under Spanish domination, the Aztecs were nominally converted to Christianity and were not allowed to make idols—least of all of their most sanguinary divinity.

Nearly a century ago Nebel described and illustrated a splendid example of an idol of this god, then in private hands in the City of Mexico.<sup>2</sup> Said to have come from Texcoco, it represents the only example, with the single exception to be noted later, of an idol portraying Xipe Totec seated. Being illustrated one-half size, we estimate it as being about nine and a quarter inches in height. Unlike other idols of

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<sup>2</sup> Nebel, C., *Voyage pittoresque et archéologique dans la partie la plus intéressante du Mexique*, Paris, 1836.



this personage, this one is represented without sandals. It is made of basalt; the exposed body is painted red, and the human-skin covering is

yellowish-gray. We do not know where this specimen (fig. 41) is now preserved.

The other seated Xipe Totec is in the Historical Museum in Basle, where we examined it in 1908. It is a splendid example of stone sculpture. The exposed portions of the body are painted red as in our example.



FIG. 42.—Xipe Totec idol, front and rear views, from Castillo de Teayo, Vera Cruz. (After Seler)

Several mutilated examples of Xipe Totec idols have been found at the important site known as Castillo de Teayo in the State of Vera Cruz. From Seler's study<sup>3</sup> of the ruins we copy the front and back views (fig. 42) of a specimen

<sup>3</sup> Seler, Eduard, *Die Altertümer von Castillo de Teayo, Internationaler Amerikanisten-Kongress, Stuttgart, 1904*, Bd. I, p. 285, abb. 36, c, d, Stuttgart, 1906.

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closely resembling our statue, but carved in a much inferior manner.

In both the Trocadero and the British Museum<sup>4</sup> are stone masks beautifully carved to represent this deity. Two examples in the British Museum from Texcoco are carved on the reverse inner side in representation of the entire figure of the god in relief.

Another fine mask of the god, made in copper, is in the Museo Nacional in the City of Mexico. We take our illustration of this (fig. 43) from Beyer, who has published



FIG. 43.—Copper mask representing Xipe Totec. (After Beyer)

<sup>4</sup> The stone mask in Paris has been illustrated and described by E. T. Hamy, *Galerie américaine du Musée d'Ethnographie du Trocadéro*, Paris, 1897, 1<sup>e</sup> partie, pl. XI, and those in the British Museum by T. A. Joyce, *Two Ancient Stone Masks from Mexico*, *Man*, III, art. 63, pp. 113-114, pl. II, London, 1903. Joyce illustrates the front and back of both masks. The face in *b* is similar to that of our statue.

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several papers on the subject of Xipe Totec idols.<sup>5</sup> It will be noted that the almost closed eyes are represented, and on each side of the face is a band simulating cords, extending vertically down its entire length. This feature is not represented in the stone statues and masks of this deity, so far as we have been able to ascertain. It is, however, a prominent characteristic of the god when represented in the codices.

Finally, in describing original representations of this god, we must call attention to a remarkable terracotta figure collected by the writer in 1897 from a cave near Texcoco, now in the American Museum of Natural History (fig. 44).<sup>6</sup> It is the life-size statue of a man, which we described as probably representing an Acolhuan warrior dressed in an armor of quilted cotton. In a late paper Beyer has advanced the opinion that this specimen represents the god Xipe Totec, by reason of several features, namely, the open mouth, the almost closed eyes, and the red band extending downward from the hair on each side across the ends of the eyes to the lower part of the face.

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<sup>5</sup> Beyer, Hermann, Guerrero o Dios?, *El Mexicano Antiguo*, tomo I, núm. 4, Mexico, Oct. 1919. The copper mask is illustrated in fig. 8, p. 78.

<sup>6</sup> Saville, M. H., An Ancient Figure of Terra Cotta from the Valley of Mexico, *Bull. Amer. Mus. Nat Hist.*, vol. IX, art. XVII, New York, Aug., 1897.

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The color of the body is red, and when found, the garments, consisting of jacket and trousers, had traces of yellow coloring. All of these characteristics now seem to the writer to be sufficient to identify this terracotta figure as a Xipe Totec idol. Its garments, which we still believe to be those of a warrior, may be explained when we consider this deity in connection with his warlike attributes, which will be dwelt on a little later (see fig. 44).



FIG. 44.—Terracotta figure, probably representing Xipe Totec. American Museum of Natural History.



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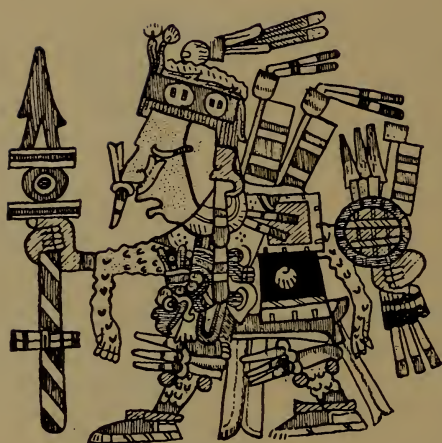


FIG. 45.—Xipe Totec figure.  
(After Codex Borgiano)

gold or silver were sacrificed to this god in the manner to be related farther on, being first taken through the streets as a warning to others. We find a poetic reference to this deity of the goldsmiths, explain-

Xipe Totec was held in special veneration by the goldsmiths, who had their headquarters in the town of Atzacapotzalco, near the Aztec capital. In connection with this craft it is stated that those who stole

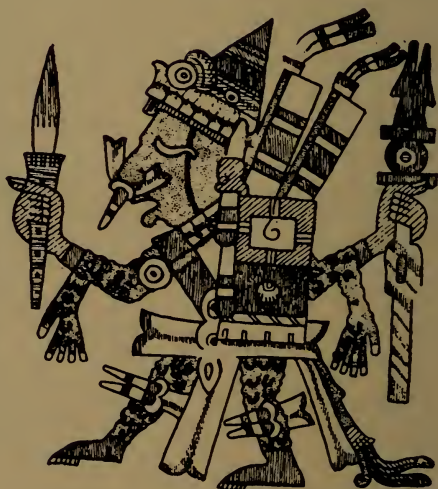


FIG. 46.—Xipe Totec figure.  
(After Codex Borgiano)



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ing perhaps why his idol was painted yellow. In a song in Nahuatl, at the ceremonies to Xipe Totec, we read: "The nightly drinker, why art thou angry? Put on thy disguising, the golden garment; clothe thyself in it."<sup>7</sup>

In figs. 45 and 46, from the Codex Borgia,<sup>8</sup> we find this god painted in full regalia and represented with the facial bands. In both drawings are realistically depicted the flayed human skins with the hands dangling from the wrists.

In fig. 47, from the Tona-



FIG. 47.—Xipe Totec figure.  
(From the Tonalamatl Aubin)

<sup>7</sup> See the writer's *Goldsmith's Art in Ancient Mexico, Indian Notes and Monographs, Mus. Amer. Ind., Heye Found.*, New York, 1920, pp. 116-118.

<sup>8</sup> Codex Borgia, Loubat ed., Rome, 1898. Our two drawings of Xipe Totec are taken from pp. 25 and 61.

<sup>9</sup> The Tonalamatl of the Aubin Collection . . . With

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lamatl Aubin,<sup>9</sup> the regalia is somewhat less elaborate and the facial bands are absent. In his elucidation of this old Mexican picture manuscript of the Aubin Collection, Seler gives a scholarly detailed analysis of the attributes of this god as depicted in various codices, pointing out that in addition to his being held in special honor as "patron saint" of the guild of the goldsmiths, he was the "Lord of the Earth, and the object of a mainly agricultural cult, of a feast serving as a preparation for the sowing. A token of this is just the human skin which the god has put on. . . . The earth is made fruitful, is impregnated by the blood of the victims. The victims are obtained by war. Therefore the deities of the earth appear as combatants, and equipped with warlike symbols."<sup>10</sup>

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Introduction and Explanatory Text by Dr. Eduard Seler, Loubat ed., Berlin and London, 1900-01. The illustration of Xipe Totec is from p. 14.

<sup>10</sup> This quotation is taken from the section of the elucidation (Seler, op. cit.) relating to the ruler of the fourteenth week of the native divinatory calendar of the Aztecs, pp. 100-104. Seler has also published an even fuller account of the cult of Xipe Totec in his *Die achtzehn Jahresfeste der Mexikaner, Veröffentlichungen aus dem Königlichen Museum für Völkerkunde*, Bd. VI, Berlin, 1899. It is based on his translation from the Nahuatl of Sahagun's account of the eighteen-year festivals of the ancient Mexicans of the Valley of Mexico, in which the songs to the god, sung during the second festival, are given. Farther on we give a translation of Sahagun's Spanish text regarding this festival.

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Let us now see what may be learned from the old chroniclers concerning this god and its veneration. Sahagun devotes a chapter in his great work to Xipe Totec. As it is short I present it in translation in its entirety:

*In which is treated the God called Xipetotec, that is to say, the flayed one.*

This god was honored by those who lived near the seashore, and it had its origin in Zapotlán, a town of Xalisco. They attributed to this god the following infirmities: First, the pox, the abscesses which form on the body, and the itch: Also infirmities of the eyes, such as the disease caused by too much drinking, and all the other eye troubles: All those who were afflicted by some of these said infirmities, made supplication to this god by donning his skins whenever they made a festival to him, which festival they called *Tlacaxipeualiztli*, or to express it, "flaying of men." In this festival they performed a game of canes in this manner: The band who took the part of this god went dressed in the skins of men who were killed and flayed for this festival, all recent and with the fresh blood flowing. The opposing band was composed of valiant and daring soldiers, and warlike and vigorous persons, who did not fear death, brave and fearless, who came out of their own volition to take part in the combat with the others. There the different bands exercised the military evolutions of war, pursuing from their assigned post and from there escaping back to their positions. After the conclusion of this game those who wore the human skins, who pertained to the band of this god Totec, went around throughout the whole town, and entering houses demanded that those in the houses give them some alms or gifts for the love of that god. In the houses which they entered they sat down on some little sheaves of *tzapote* leaves, and put around their necks some necklaces composed of ears of corn, and other necklaces of flowers which hung down from the neck as far as the armpits, and they had them put on

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the garlands [*sic*] and give them pulque to drink, which was their wine. If there should be some women ill with the infirmities above mentioned, in this festival to the god they made their offerings such as they had vowed. The image of the divinity represents a naked man with one side painted yellow and the other tawny. He has the face tattooed on both sides in a narrow stripe that extends from the forehead to the jaw. On his head is a sort of cap of various colors, with tassels that fall to the shoulders. For dress he has a man's skin; the hair in tresses in two portions, and gold ears. He is girded with a green skirt which reaches to the knees, with some shells pendent therefrom. He has slippers or sandals, and a yellow shield with a red border all around it; and he holds with both hands a scepter like a poppy-head full of seed, with an arrowhead issuing from it.<sup>11</sup>

The mention by Sahagun of the color of the image of the deity, "one side painted yellow and the other tawny," is to be interpreted as indicating that the body of the idol was painted reddish, while the skin covering was yellow, which is still shown in the idol figured by Nebel. In our specimen only the dull-red color, which seems to have impregnated the stone, still remains. If the skin was formerly painted yellow it must have been applied with a pigment which did not penetrate the surface, for all trace of it has disappeared; and this is true also of the beautiful specimen in Basle. In this connection Joyce holds the opinion that as Xipe was the protector of the goldsmiths,

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<sup>11</sup> Sahagun, Bernardino de, *Historia general de las cosas de Nueva España*, tomo I, lib. I, cap. XVIII, pp. 27-28, Mexico, 1829.

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so the yellow skin in which he was clad was supposed to typify an overlay of gold.<sup>12</sup>

Sahagun devotes some space to the matter of worship of Xipe Totec by the goldsmiths. He states:

They made a feast each year in the temple (*cu*) called Yopico, during the month called Tlacaxipealiztli. During this feast they flayed many captives, for which reason it was called *Tlacaxipealiztli*, that is to say, "flaying of persons." One of the satraps was dressed in the skin taken from one of the captives, and similarly attired was the image of the god Totec. This dress made of the skin of the captive who had been sacrificed they called Totec, and they put on it his very precious ornaments, one which was a crown made very cunningly of rich feathers, and the same served as a wig of false hair. They put in the nose a crescentic ornament of gold infixed in the nasal septum. They put on also some ear-ornaments of gold. In the right hand was placed a scepter which was hollow and contained rattles which sounded when they were moved in walking. In the left hand was put a gold shield such as those of Anaoac used, and they put on some sandals (*cotaras*) of a reddish color like that of red ocher; they had the band (*cuello*) of the sandals decorated (*pintado*) with quail-feathers strewn over it. They wore for a device or feather-piece hanging attached to the shoulders, three little banners of paper that moved with the breeze, making the sound of paper. They were made up also with some skirts of rich feathers which had many sashes that appeared like *enverdugado*. They placed around the neck a wide jewel of wrought gold.

They prepared seats or chairs in which they seated themselves; and being seated, this god or goddess, or better said devil or deviless, they offered it a kind of tart called *vilocpatli* of ground maize made without

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<sup>12</sup> Joyce, T. A., *Mexican Archæology*, New York, London, 1914, p. 40.



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being cooked; they also offered bunches of ears of corn that were torn apart for the seeds, also they offered the first fruits, and the first flowers which came out that year. With these gifts they did honor (to the god). And so they continued, going through dance motions with great pomp, moving the shield and the staff, making it sound in conjunction with the movements of the dance. After all this they went through a war exercise with this Totec. All of what I have written is about the ceremonies which they make during this festival called *Tocostontli*.<sup>13</sup>

In describing the great temple of Mexico (Tenochtitlan), Sahagun enumerates seventy-eight edifices composing the great compound.

50 was the edifice called Yopico; this was a *cu* (temple) where each year they killed many slaves and captives; they were killed on the day of the festival of *Tlacaxipealitzli*. 54 was the edifice called Yopico Clamecac; in this monastery or oratory they killed many captives each year in the festival of *Tlacaxipealitzli*. 55, the edifice called Yopico Tezompantli; in this edifice they put on spits the heads of those killed during the feast of *Tlacaxipealitzli*.<sup>14</sup>

A gruesome account of the sanguinary ceremonies connected with the cult of Xipe Totec is given with considerable detail by Duran<sup>15</sup> in a

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<sup>13</sup> Sahagun, op. cit., tomo II, lib. IX, cap. xv, pp. 387-388. The chapter is entitled, "About the craftsmen who worked gold."

<sup>14</sup> Sahagun, op. cit., tomo I, lib. II, app. pp. 206-207.

<sup>15</sup> Duran, Diego, *Historia de las Indias de Nueva España*, tomo II, chap. LXXXVII, pp. 147-151. Bancroft (*Native Races of the Pacific States*; vol. II, *Civilized Nations*, pp. 306-312, and vol. III, *Myths and Languages*, pp. 411-415) gives a résumé of the cult of Xipe Totec taken from the various chroniclers.

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chapter " About the great feasts called *Tlacaxipehualixtly*, that is to say, the flaying of men, in which they worship an idol called *Totec*, and *Xipe*, and *Tlatlahuquitezcatl*, under which three names they adored (him) as a trinity, and in another manner (he was called) *Tota*, *Topiltzin*, and *Yoyometl*, that is to say, father, son, and the heart both together, to whom they make the present festival." The account begins :

On the twentieth day of March, the day after the Holy Church now celebrates the festival of the glorious Saint Joseph, the Indians of this land celebrated a solemn festival, so gala and so bloody and at such a cost of human life as at no other [festival]. They called it *Tlacaxipehualixtly*, that is to say, flaying of men, and it was the first festival of the year according to the count of their calendar, which they celebrated every twenty days.

From Duran's extended description we learn that for forty days before the festival of *Xipe Totec*, an Indian slave captured in war was dressed in the particular attire of the deity and was supposed to represent the living god, and was so honored during this period. This was practised in every ward of the city. Duran remarks that, if there were twenty wards, twenty Indians were selected as living counterparts of the god. What most distressed the good priest was that at the festival of sacrifice, all the gods, a number of

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whom he mentions by name, had to be honored in the same manner.

Duran's description of the idol is interesting:

The image and figure of this idol was of stone of the height of a man, with the mouth open, like a man speaking. It was clothed with the skin of a sacrificed man, with the skin of the hands hanging from the wrists. It had in the right hand a staff with some rattles set in the end; in the left hand it had a shield with some yellow and red feathers, from which and within the handle (*manixa*) came out a small red banner with feathers at the end. On the head it wore a tiara, all red, encircled with a red ribbon tied in an elegant bow on the forehead, and in the center of the bow was a gold jewel. On the shoulders was another tiara from which came out three little banners with three long narrow stripes which hung down, all colored red in honor of the three names of this idol. It had placed on it a grand (*solene*) and gay bandage that appeared to come out from beneath the skin of the man with which it was dressed, and this costume it always wore without change from ancient times.

A gladiatorial combat took place during this festival in which the victim was tied to a stone called *temalacatl*. He was armed with a wooden staff and insufficiently protected from the onslaught of a well-protected warrior clothed in a tiger-skin and armed with the terrible *maquahuítl*, the wooden sword in which keen-edged stone knives were set. This scene is pictured and described in the Codex Magliabecchiano.<sup>16</sup>

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<sup>16</sup> Codex Magliabecchiano, Loubat ed., pl. 30, Rome, 1904.

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There was another form of sacrifice in connection with the worship of Xipe Totec: A victim was shot to death with arrows, and the blood streaming to the ground was symbolic of the desired copious rainfall, with consequent abundant crops.

The actual sacrifice is stated by Duran to have been as follows:



FIG. 48.—Xipe Totec priest performing human sacrifice. (After Codex Laud)

The flayers who performed this particular task took out the heart [with a stone knife], offering it to the east, and then turning the body over with the face to the ground, made an incision [in the skin] from the lower part of the head downward as far as the heels, and removed the skin in the manner of a butcher, taking off the entire skin in one piece.

Fig. 48, from the Codex Laud in the Bodleian Library of Oxford University,<sup>17</sup> shows the priest

<sup>17</sup> The illustration is from page 8 of the Codex as represented in the lithographic reproduction made for Dr. Frederick Weber, the copy from his library being in my possession.

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or votary of Xipe, recognized by the facial bands previously referred to as represented in other codices, in the act of taking out the heart preparatory to flaying the victim. The ceremonies continue for twenty days, during which time these skins were worn by the votaries of the god.

Oviedo, writing early in the sixteenth century, devotes a chapter to the flaying ceremony of the Maribio, a Mexican tribe in Nicaragua. He states that at the beginning of the conquest of this country, the Indians arrayed themselves in human skins in order to terrify the Spaniards. Where this took place he says was afterward known as the Province of the Desollados, "the flayed ones."<sup>18</sup>

A late survival of the cult of Xipe Totec, but of course unaccompanied by the terrible rites of sacrifice, was observed by Dr. Lothrop on a recent Museum expedition to Salvador, where, in the town of Conchagua, he obtained an old mask, blackened by age, clearly representing Xipe.<sup>19</sup> This region was under the influence of the ancient Aztecs, and the cult of Xipe was brought from the Mexican plateau.

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<sup>18</sup> Lothrop, *Pottery of Costa Rica and Nicaragua*, *Contr. Mus. Amer. Ind.*, *Heye Found.*, VIII, vol. I, pp. 84-85, New York, 1926.

<sup>19</sup> Lothrop, S. K., in *Indian Notes*, vol. II, no. I, Jan. 1925, fig. 5, b.



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## RECENT ACCESSIONS BY GIFT

*From Mrs. W. O. Boice:*

Penobscot birch-bark box decorated with quillwork, obtained from an Indian on the Hudson river, Ulster county, N. Y.

*From Mr. Reginald Pelham Bolton:*

Two arrowpoints. Duley, Prince Georges county, Md.

Two photographs of Uncas and Miantonomo memorials at Norwich, Conn.

*From Mr. E. H. Davis:*

Three photographs.

*From Mr. J. D. R. Davis:*

Three celts; small grooved ax; ten arrowpoints. Portage county, Ohio.

*From Mr. M. Dorenberg:*

Three photographs.

*From Mr. S. C. Eastwood:*

Sealskin float for harpoon; line holder with red and blue painted decoration, used on kayak; seal harpoon line. Eskimo. Nunivak island, Alaska.

Bone foreshaft and head with slate point, for harpoon. Eskimo. Cape Prince of Wales, Alaska.

*From Mr. Marion Eppley:*

Two hammerstones. Culver lake, Sussex county, N. J.

Seven chipped points. Exeter township, Washington county, R. I.

Twelve chipped points; paint stone; potsherd. Brentons cove, Newport, R. I.

Spearhead. Richland county, Ohio.

Potsherd. North Carolina.

Slate knife. Lièvre river, Quebec.

Two hammerstones. Passaic meadows, N. J.

Pestle; celt. Bennies Kill, N. J.

Three axes; celt; discoidal stone. Swain county, N. C.

## INDIAN NOTES

*From Mrs. Macomb G. Foster:*

Cooking-vessel from a grave north of La Paz, Bolivia.

*From Mrs. Mary E. Hall:*

Five skulls; four earthenware bowls and a fragment of a bowl, each with a "kill" hole in the base; twelve earthenware jars, each with a "kill" hole in the base; fourteen potsherds; polishing stone; three hammerstones; three celts and two fragments of celts; shell disc beads; fragment of a grooved stone object; sharpening stone; eleven chipped implement blanks; two chipped saw-blades; forty-six arrow- and spear-points and fragments. Panacea Springs, Wakulla county, Fla.

*From Mr. B. Heim:*

Rattle of bird form. Tlingit. Alaska.

*From Mr. Curt Hemmerling:*

Eight photographs of Indians of Darien, Panama.

*From Mrs. Thea Heye:*

Basket with cover, yellow with black decoration. California.

The Leo Stein Mexican collection, consisting of the following:

Wooden drum (*teponastli*) with incised decoration and bearing date of 1493. Axzotla, Tlaxcala.

Two hook-shape obsidian objects; small black stone human effigy; two double crescentic obsidian objects; three celt-shape pendants of black stone; small disc bead of dark-green stone; circular obsidian mirror; large rectangular obsidian mirror; large obsidian frog; human effigy of black stone; pendant of black stone; small celt of black stone; large ceremonial knife of obsidian; large obsidian blade; stone dish, elaborately carved, used as a sacrificial container for human hearts; large stone human figure (upper part); three human figures of green-stone; human figure of steatite; six small pyriform obsidian pendants; three small obsidian discs; small crystal representing a human

## INDIAN NOTES

skull; labret of crystal; large crystal bead; small pendant of shell representing an animal's head; claw-shape pendant of red obsidian; obsidian ear-ornament; large globular green-stone bead; stone pendant representing a bird; celt-shape jadeite pendant grooved on one side; triangular jadeite pendant with incised decoration; green-stone ear-ornament; circular stone pendant incised on one side; small human effigy of stone; stone pendant with human face carved on one side; small pendant representing a human head; plummet-shape object of red stone perforated at one end, grooved around center, with incised decoration representing a human figure; cylindrical celt with human face incised on one end; white stone knife-blade (from Cerro de Jocotzinco, Texcoco). Valley of Mexico.

Jar of buff ware with spout, and human figure in relief; large votive ax with human figure carved on one side. State of Vera Cruz.

Five cylindrical jars with annular bases and incised and painted decoration. Cholula, State of Puebla.

Jar of red ware with incised decoration; jar representing a frog; small brown-ware bowl with red painted decoration; tripod bowl of red ware with rattle legs and white painted decoration; large rattle jar representing a human head, with painted decoration; green-stone fragment perforated for suspension; three stone masks; pottery stamp; pottery whistle of red ware representing a human head; pottery whistle of brown ware representing a bird. Central Mexico.

Large green-stone pendant with human face on one side; small stone idol; seated human figure of stone (from San Miguel Peras); fragment of Zapotecan grave tablet carved to represent a human head (from Valley of Oaxaca); gold pendant representing an animal's head; gold

## INDIAN NOTES

pendant of filigree work; globular gold beads; gold casting representing a man's head; gold ring with bird's head in relief; pendant of sheet-gold representing a foot, with embossed design; small disc of sheet-gold with two perforations; small semiglobular gold ornaments with two perforations; gold labret representing a quetzal's head; gold ring of filigree work; gold fragments; two silver fragments; gold pendant ornamented with filigree, representing Quetzalcohuatl with an eagle headdress; necklace of gold composed of seventeen beads representing turtles with pyriform pendants (from vicinity of Juchipila). State of Oaxaca.

*From Mr. Desmond Holdridge:*

Photograph of an Eskimo girl.

*From Mrs. Laurant Oppenheim:*

Bone hairpin ornamented with feathers; ceremonial bone whistle decorated with feathers; two baskets; two miniature baskets. Pomo. California.

Basket. Tlingit. Alaska.

Basket. Makah. Washington.

Card-case. Aleut. Aleutian islands.

Two photographs.

*From Mr. Charles Ratton:*

Silver ear-plug; silver box. Trujillo, Peru.

Jar representing a shell with an animal's head. San Antonio Suchitepequez, Guatemala.

*From Mr. Jefferson Ray:*

Three hammerstones; three arrowpoints; small pestle. Coxsackie, N. Y.

*From Mr. Georges Henri Rivière:*

Fifteen photographs.

*From Mr. R. E. Steinsberg:*

Two balls of cotton cord; two spindles. Trujillo, Peru.

*From Mrs. Robert B. Wickes:*

Small mask of green-stone. State of Oaxaca, Mexico.

*From Mr. Robert B. Wickes:*

Small cylindrical stone idol. State of Oaxaca, Mexico.

## INDIAN NOTES

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## NOTES

THE THEA HEYE - DICKEY EXPEDITION.—Dr. Herbert Spencer Dickey returned the middle of January from the Thea Heye - Dickey Expedition to South America, the object of which was the

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recovery of burial urns supposedly concealed in caves in the vicinity of the Atures-Maipures rapids on the Orinoco, and the collection of such ethnological material as might be possible.

The expedition explored, quite thoroughly, not only the right or Venezuelan bank of the Orinoco, lying between the Atures and Maipures rapids, but extended its investigations well within Colombian territory on the left side of the river. A total of twenty-two isolated granite hills were explored, all of which contain caves, some formed of gigantic boulders which had fallen together, others being mere shelves of rock which overhung and sheltered similar shelves below them.

Advance information as to the arrival of the party, "on a treasure hunt," having percolated through the region, it was found, on visiting the caves, that native treasure-hunters had preceded Dr. Dickey, and, not finding what they were looking for, had vented their spite on innumerable burial urns of possible archeological value by destroying them. Nothing but sherds and literally tons of human bones were left.

The principal hills visited,—and these may readily be identified by a visitor to the region,—were: Los Moros de San Juan de Atures, Las Ventanitas, Cerro Pintado, Cerro Perico, and

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Cerro Suipana. All of these are situated on the Venezuelan side of the Orinoco.

After numerous disappointments the efforts of Dr. Dickey's party were finally successful when, in exploring the Colombian bank of the river, they came to an unnamed hill which rises to an altitude of eight hundred feet above the sabana and lies at a distance of some thirty miles from the river-bank. Here four small caves and one large one were discovered. In one of the small caves was found a small vase, or urn, presumably of the portrait variety, depicting an Indian head of Quichua, Andean, type. Besides this were unearthed what apparently is a grinding-stone of unusual shape and a small lignite object, the use of which has not been determined.

The larger cave contained forty or more burial urns and their accompanying smaller jars. Most were broken, but it was possible to collect a number in fair condition. Most of the urns contained bones, some still in good condition, others completely disintegrated.

A remarkable fact was that Dr. Dickey was unable to discover a solitary example of vertebra. As many of the longbones showed signs of having been gnawed by animals, the softer vertebræ may have met a similar fate, to their complete destruction.

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Dr. Dickey is confident that a more exhaustive search over the plain which lies between the Meta and Vichada rivers would bring to light much of archeological importance. The collections gathered by the expedition have reached the Museum and as soon as they are properly treated will form the subject of a more extended account from Dr. Dickey's pen.

WAMPUM COLLECTION.—A collection of wampum gathered by Dr. F. G. Speck during the last twenty years has just been acquired by the Museum. The most interesting specimens, from the Oka band of Iroquois in Quebec, consist of two belts (measuring respectively 45 inches long by  $2\frac{1}{4}$  to  $2\frac{1}{2}$  inches wide, and  $50\frac{1}{4}$  inches long by  $2\frac{1}{2}$  to  $2\frac{3}{4}$  inches wide) and a hair-ornament. One of the belts is a condolence belt, woven of purple beads with six diamond-shape figures of white beads symbolizing the Six Nations League of Iroquois. The other is a summons belt which was used as a call to the chiefs for council, or war, and is similar to the other, with the exception that it has but five white figures, indicating its provenience from the period before 1714 when the Sixth Nation (the Tuscarora) was admitted to the League. The hair-ornament, trapezoidal in shape, said to have been used by a woman as a

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binding about a braid of her hair, is approximately the same in size and shape as certain wampum articles that have been described by some writers as wristlets.

In the collection are the following strings of wampum: (1) A chief's insignia from the Caughnawaga Mohawk. (2) A string used to commemorate the death of Chief Josiah Hill, a Tuscarora-Nanticoke; obtained from Chief Seth Newhouse, an Iroquois of Ohsweken, near Brantford, Ontario. (3) Three strings from the Penobscot of Oldtown, Maine: one used as a necklace, one for summoning the other tribes of the Abenaki confederacy to appoint a new chief, and the third a proposal string such as was offered to a man's future mother-in-law. (4) Seven strings from the St. Francis Abenaki of Pierreville, Quebec, two of which were wedding wampum, while the use of the others is not known, though it is assumed with some likelihood that they are relics from the tribal wampum thesaurus mentioned by Maurault. (5) Two strings, one of white and the other a "fathom" (in the colonial Indian terminology) of purple wampum, both used in the marriage proposal ceremony of the Wawenock of Bécancour, Quebec. (6) Another string, to which two bird-claws are attached, from a Tuscarora of Lewiston, New York, was used



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at the installation of a chief. (7) A string of only thirteen beads, showing evidence of having been covered with red paint, which formed part of the wampum used as a war message and obtained from the late Cynthia Fowler, a Mohegan, formerly residing at Mohegan, Connecticut. In the Museum collections there have been, for some time, four other beads that originally came from this string.

PUEBLO POTTERY FROM KANSAS.—The Museum has received, by the kindness of Mr. H. T. Martin of the University Museum at Lawrence, Kansas, a collection of the potsherds recovered during the excavation of a Pueblo Indian site on Beaver creek in Scott county, Kansas, by Mr. Martin in 1898. The results of this investigation and the history of the remains, so far as known, are embodied in a paper by Prof. S. W. Williston and Mr. Martin in the *Transactions of the Kansas State Historical Society* (vol. VI, Topeka, 1900), in which it is pointed out that in all probability the pueblo was built by a body of Taos Indians of New Mexico who took refuge at a place called El Cuartelejo on the plains about the middle of the sixteenth century, there remaining for half a century. The potsherds found in the ruins of the adobe pueblo, with the exception of a single fragment, are those of

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cooking-vessels of both smooth and corrugated ware, most of them with unusually thin walls. The character of the decoration on the lone ornamented fragment is not described in the paper referred to; but a tubular smoking pipe, typically Pueblo, is embellished with incised horizontal and vertical lines and dots arranged in squares.

A CHILEAN MUMMY.—An interesting addition to the collections of the Museum consists of the entire contents of a grave, including the mummified remains of a woman, uncovered in 1928 by Sr. Atilio Cortinez in an excavation in the Morro of Arica, Chile. The grave was in sand, at a depth of about four meters, on the south side of a declivity about fifteen meters above sea-level but which declines gradually to the sea. The mummy, wrapped in mantles of vicuña-skin, was accompanied with a blanket, half of a poncho, two small shawls, five woven bags, five plain jars, three elaborately decorated jars, four circular baskets, two small carrying baskets, and two small baskets of open weave. Also among the accompaniments was a bag in which are five atlatl darts painted red, but unfortunately the points are missing. A model of a balsa and two wooden oars, likewise decorated with red paint, and a small mat of reeds, were also in the grave. Around

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the neck of the mummy is a woolen cord to which is attached a bronze ornament representing a human figure.

THE University of Hamburg on January 18th conferred an honorary degree of Doctor of Philosophy on Director George G. Heye "in recognition of his accomplishments in the field of archaeology and anthropology through the Museum of the American Indian, Heye Foundation."

MR. WILLIAM C. ORCHARD'S memoir on Beads and Beadwork of the American Indians, a study based on specimens in the Museum, will be published in the near future as Volume XI of *Contributions from the Museum of the American Indian, Heye Foundation*.

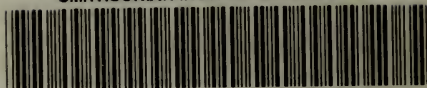
DR. S. K. LOTHROP'S illustrated treatise on Polychrome Guanaco Cloaks of Patagonia will soon appear as Volume VII, no. 6, of the *Contributions* series.

## POST-CARDS IN COLOR, ILLUSTRATING PHASES OF INDIAN LIFE AND ART

THE MUSEUM now has for sale, at fifty cents per set, two sets of colored post-cards, one set of a dozen illustrating archeological and the other set ethnological subjects. For each set there is a special envelope, appropriately embellished with an Indian design in colors. The cards themselves, which are beautifully printed by the Helio-type process, illustrate the following subjects.

### *Archeological Subjects*

1. Prehistoric pottery vessel from an excavation in San Salvador, Republic of Salvador.
2. Prehistoric cylindrical Mayan jar from Yascaran, Honduras.
3. Decorated double-mouthed bottles of the prehistoric Nasca culture of Peru.
4. Prehistoric effigy vase from Nicoya, Costa Rica.
5. Jars from the prehistoric ruins of Casas Grandes, Chihuahua, Mexico.
6. Prehistoric vessel embellished with painted patterns and with human effigies, from Recuay, Peru.
7. Effigy vessel from Mississippi county, Arkansas.
8. Earthenware incense burner from British Honduras.
9. Sculptured alabaster vase from Honduras.
10. Ancient carved and painted mirror from Peru.
11. Carved stone receptacle from the Valley of Mexico.
12. Jade chisels from Alaska.



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*Ethnological Subjects*

13. Human bodies shrunk after the removal of all the bones by the Jivaro Indians of Tierra Oriente, Ecuador.
14. Head-dress, wands, and whistles used in ceremony by the Hupa Indians of California.
15. Deerskin coat, decorated in painted and rubbed designs. Naskapi Indians of northeastern Canada.
16. Sioux shirt made of deerskin, decorated with porcupine-quills, scalp-locks, and painted lines.
17. Ceremonial mask of carved and painted wood. Auk division of the Tlingit of southern Alaska.
18. Head-dress and wands used in a Corn dance by the Zuñi Indians of New Mexico.
19. Shirt woven of mountain-goat wool, used in ceremony by the Chilkat Indians of Alaska.
20. Feather head-dress worn by the Caraja Indians of Rio Araguaya, States of Matto Grosso and Goyaz, Brazil.
21. A typical tipi of the Indians of the northern plains.
22. Jivaro Indian in dance regalia. Ecuador.
23. Pueblo water-jars from Acoma and Zuñi, New Mexico.
24. A small plaza of Zuñi pueblo, New Mexico, during the performance of a Rain dance.

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